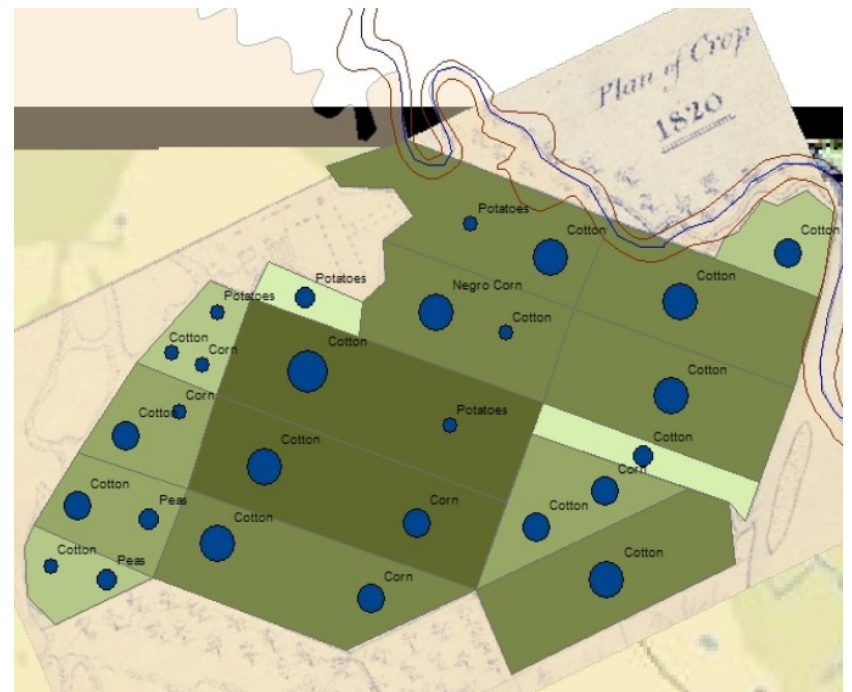


J

ournal for the
Society of
North Carolina
Archivists



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Archivists**

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About the Cover

James Hamilton Couper, owner of Hopeton Plantation in Glynn County, Georgia, kept meticulous records of his scientific approach to agriculture. Students Jonathan Horton and Nick Wilkinson used these documents with GIS data to observe the varying acreage assigned to different crops. Courtesy of the Southern Historical Collection, Wilson Library, UNC-Chapel Hill.

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The *Journal for the Society of North Carolina Archivists* seeks to support the theoretical, practical, and scholarly aspects of the archival professions by publishing articles and reviews related to curatorial issues (e.g., collection management and development), technical services (e.g., cataloging, processing, digital collections, EAD, preservation, conservation, etc.), and public services (reference, instruction, outreach) for special collections and archives.

The *Journal* accepts a range of articles related to research, study, theory, or practice in the archival professions. All members of the archival community, including students and independent researchers, are welcome to submit articles and reviews. Contributors need not be members of SNCA or live in the state of North Carolina. The *Journal* will not reprint or republish articles submitted to and accepted by other publications. Full manuscript submission requirements can be found at: <http://www.ncarchivists.org/publications>.

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selected readings, but also correctly notes that since then the archival canon has not systematically or consistently included advocacy (375).

Overall this is an extremely valuable work, particularly because of the lack of literature on this topic specific to archives. The majority of the chapters are very readable, and often fun, reminding us that part of our jobs must always be to think big and grab people's imaginations with the history we hold. As Kenneth Winn writes "[a] file folder never captured anyone's imagination – at least any non-archivist's imagination" (287).

Practitioners are sure to stumble on new ideas for better advocacy, even if their particular type of archive is not represented. I suspect that readers may find the most innovative ideas come from archives most dissimilar to their own. Advocacy is complex, and when done well, multi-faceted and ongoing. The subject could be overwhelming, but this book makes it seem manageable both as a topic and a practice. It could be the beginning of more serious and in-depth conversation about the role of advocacy in keeping archives vital.

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Journal for the Society of North Carolina Archivists

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Archival Materials and the Teaching of Historical Geography and Historical GIS

by G. Rebecca Dobbs

Abstract

Like historians, historical geographers rely on primary source materials held in archival collections as their main data sources, yet approach these materials from a different perspective. The author's experiences teaching students the practice of historical geography form the basis of this discussion of the role of archival materials in historical geography. Suggestions for improving archival access for historical geography students and professionals are offered.

For the past few years I have been escorting classes of undergraduates to the Southern Historical Collection at the University of North Carolina at Chapel Hill and sometimes also to the North Carolina State Archives in Raleigh. These visits have formed an integral part of my efforts to teach students the practice of historical geography scholarship—that is, not merely to teach students *about* historical geography through published works, but to teach them how to *do* historical geography through original research (with or without GIS, or geographic information systems) and to create output from that research in the form of posters suitable for conference presentation. In this process students must learn something of how historical geographers think, how they use primary source documents, and about the visual communication of information. Because each of these three prongs of instruction has implications regarding the

endowment by deliberately crafting “multiple storylines” to reach both internal and external audiences and they were able to “cultivate a diverse community of donors and users” (68).

Many Happy Returns is intended for the individual archivist at any level of work, not necessarily managers or directors. Although it is generally successful, the inclusion of more contributions from earlier career practitioners would have enhanced its perspective. The publications' organization is particularly well suited to its secondary audience, those interested in continuing education and students (ix). One of the strongest chapters was contributed by Richard Cox, who describes how ideas contained in this work could be applied to an archival curriculum; further, he illustrates how students might engage in conducting case studies of effective advocacy themselves, thereby helping the field get away from objectivity issues when case studies are “written by individuals who are directly involved with the events being described” (331).

The self-critiquing nature of this book is one of its most attractive attributes. Another example appears in “What the Case Studies Tell Us.” Here, the very different cases represented are analyzed and compared to the book's initial considerations of advocacy application. This chapter does not shy away from pointing out missing components within the case studies, such as the lack of information on using advocacy for internal resource development (311).

Perhaps because advocacy has such varied applications, and is so often subsumed in other issues, this volume stands rather alone. Janet Bunde mentions *Advocating Archives: An Introduction to Public Relations for Archivists*, published in 1994, before her excellent list of

Often, within these studies, we see archives proactively demonstrating their value. For example, Elizabeth Adkins and Karen Benedict detail the experience of the archivist at the Ford Motor Company: when he learned that the grandfather of a new executive had once worked at Ford, he located the grandfather's old photo ID badge, and contacted him with this information. The executive used this photo in his first presentation to the entire dealer network, giving the archives exposure and laying the foundation for a "personal relationship with a powerful senior executive" (54). Or Barbara Haws, who, unsolicited, took a copy of the Bruckner Fourth Symphony, which had been marked by Mahler, to the music director of the New York Philharmonic (192). And the Vermont State Archives, learning that the governor would be holding a public hearing in a particular town, sent a copy of the original town charter to help her prepare (240). Very different archives, users, purposes, and records, yet each succeeded, in part, by assisting potential advocates in unanticipated but revelatory ways.

There are sharp contrasts among these essays, particularly in describing the different tactics used in corporate and academic cultures. In "Archival Advocacy: Institutional Archives in Corporations," the case must be made for value as measured against other internal departments. As Bruce Bruemmer notes, "[it] is a Darwinian world that places survivability in the hands of the archivist; if an archivist cannot communicate the business need for the program against all competitors, it may deserve to die" (46). Compare this statement to methods available to archives in academic settings, where effective advocacy is often external. Oberlin College's archives, for example, built an

cataloging and presentation of archival materials, I will address them in turn and then conclude with a discussion of suggestions for improving archival access for historical geography practitioners, and to some extent those historians who have engaged with history's "spatial turn."¹

In order for students to engage in historical geographic research, they first must come to understand the investigation of the past through a different lens. Typically few of my students are geography majors or have even taken a prior geography course, but all have studied history in school or college, and have absorbed something of that discipline's epistemological framework. The divide between history and geography is most simply expressed in terms of time and space, wherein geography is to space as history is to time. This reductionist modeling of the disciplines necessarily leaves out a great deal, and is less true for historical geographers than for geographers in general, yet it does capture a fundamental difference in orientation even so. Geographers typically do not see the world as merely spatial, however, but as geographical in the sense that spatial entities (places, regions, and features, for instance) have location on the surface of the earth. Because they do, such places, regions, and features can be mapped, and relationships between them interpreted. Further, geographers are interested in human interactions with the earth across different scales and in particular locations, both in the environmental sense and in cultural, economic, political, and other senses that correspond to social science and humanities subjects. For historical geographers, these interactions are expressed in past landscapes and elucidated through archival sources that tie human activities or environmental conditions of a certain time to a certain place. The archival sources that

illuminate the past activities and conditions of interest to historical geographers include visual ones (such as maps, surveys, drawings, and photographs) in addition to the textual ones that form the basis of historians' research (Table 1).

The single most effective way I have found to help students grasp the essence of historical geography as distinct from history directly involves archival materials. It is advantageous that the Southern Historical Collection contains documents relating to local landscapes, because the ability of students to view places and features in archival documents and then with their own eyes on a walking tour, as well as on modern maps, is what seems to work best. I set up a "treasure hunt" with several steps for them to follow. In one part, they first look up the Little Ice Age to see when it ended, then read in Kemp Battle's published history of UNC about students ice skating in a pond at Professor Williams' house; they then view a nineteenth-century sketch map (Fig. 1) that shows the house and pond, orient the sketch in relation to streets they know, and walk to the Horace Williams House to view the depression which used to hold the skating pond.² This allows them to consider long-term climate change in relation to human activities in space, in a geographic location they know, using primary and secondary sources. In another part of the "treasure hunt," they look at Sanborn maps that show a railroad line coming into the heart of UNC's campus, and go out to look for evidence of the former line (though this has now been obscured by a major steam pipeline project), as well as looking at modern maps for clues. These activities together help students make the epistemological shift from time to space as organizing

for, sustained archival advocacy. Part Two, "Case Studies in Advocacy for Archives," is the meat of this book and contains a series of thirteen studies that cover a wide spectrum of institutions and methods, and concludes with Edie Hedlin's clear synthesis of the themes represented throughout the studies. The third section, "Perspectives on Advocacy Issues," does not hang together as well, but contains three important pieces, including a chapter on teaching advocacy, a chapter on utilizing Web 2.0 tools to build support, and a final chapter on advocacy at the federal level. Part Four wraps up with "Further Recommendations" which more holistically lays out recommendations for the archival community and includes an excellent chapter of additional readings.

Amidst the myriad experiences of those advocating for archives, not to be confused with public relations, grant seeking, or outreach (ix), one message is clear: the importance of having an in-depth understanding of your mission, particularly as it shifts over time. In these case studies, successful advocacy most often happens when an archival repository develops a strong vision of purpose and articulates concrete ways in which its presence supports the core mission of the "sponsoring agency" (108). Some examples: the Bentley Historical Library, which managed this through an ongoing process of "reinvention" (108); the Butte archives, which repositioned itself to serve as the broader information resource the community needed; and the archives at the Stanford Linear Accelerator Center, which implemented a program review committee to more closely align itself with the science and engineering community it operated alongside.

Larry J. Hackman, ed. *Many Happy Returns: Advocacy and the Development of Archives*. Chicago: Society of American Archivists, 2011. 411p. Index. \$56 (non-member); \$39.95 (member).

“If archival records are important, how come I never use them?” (232).

So asks the chair of the committee deciding the funding fate of the Vermont State Archives, in a chapter by Gregory Sanford in *Many Happy Returns: Advocacy and the Development of Archives*. It is a question that poses the dilemma faced by many archives, from corporate to dance company to state archives, and others we all know. Archivists must advocate and find advocates, not just for new projects, more space, or adequate funding and staffing, but also on behalf of their very existence. As a result, argues Larry Hackman, advocacy must be “part of the core work of an archives; it is not an add-on or, in reality, an option” (11). And once we understand advocacy as fundamental for all archives, then we must begin to think comprehensively about its application. *Many Happy Returns* is a series of case studies that examine advocacy methods that have been effectively engaged by a range of archives and records institutions. In this publication, advocacy is defined broadly as those “activities consciously aimed to persuade individuals or organizations to act on behalf of a program or institution” (vii) and is examined with the understanding that it is both a necessary and vital part of any successful archivist or archives’ professional toolkit.

This work is broken out into four sections. Part One, “Basic Advocacy Principles and Methods,” is an introduction to editor Hackman’s approach to, and reasons

framework, and from the actions of individual people to features and activities on the earth’s surface.

Students often come to college with an idea that everything is known already—by somebody—and that knowledge is absolute. Introducing them to research with primary documents challenges these comfortable assertions and brings them into an adult world where much is uncertain. Thus most of them would be frightened to approach archival repositories on their own, and many remain resistant to independent work with archival materials unless their introductory tour includes some document that captivates them. The goal of a class tour, then, is not only to introduce them to what and where the collection is, and how to access it, but to expose them to “live” example documents that may resonate with something in their experience or imagination. At the same time, the documents presented should be ones which are either inherently spatial (maps and land surveys, for example, or even cemetery censuses) or which contain data that can be connected to locations on the earth’s surface. The latter can take many forms. For example, travel diaries may give insight not only into the writer’s life, but into the places visited and the route taken; merchants’ daybooks that list items bought by individuals can be spatialized by connecting purchases to buyers’ residence locations; hotel registers that list guests’ home addresses can allow a researcher to map the hotel’s catchment area and guest travel patterns; and photographs can yield a range of information about specific locations, the more so because they typically include objects the photographer was not specifically aiming to capture.³ Many more examples could be listed; in fact there are spatial aspects to most data sources if one takes the trouble to look at them from that perspective. Again, the

spatial aspects of data may be obvious—or they may emerge only when data are considered in the aggregate, such as series data amassed by a corporation (e.g., labor or supply records) or government entity (e.g., census enumerations or tax rolls), or individual records on the hiring out of enslaved persons or the acquisition of land parcels, collated by the researcher.

When students will be using GIS in conjunction with their research, the structure of historical GIS influences choices about archival data to be employed. The basic idea of GIS is that geographic features are represented within the computer-based system by spatial datasets, which may take one of several geometric forms (such as points, lines, polygons, or cells), and that there is non-spatial or attribute data in tables which are associated with the spatial forms. It is this ability to attach the spatial and the non-spatial which gives GIS its power. In GIS broadly speaking, attribute data values can be displayed visually across space in a variety of ways and can be analyzed not only with the original, non-computerized eye-brain combination, but with a wide range of functions built into the GIS. When these capabilities are applied to research on the past, the result is to *make the invisible visible*.⁴ But for this to work, the researcher must be able to either attach historical attributes to existing spatial entities in the GIS, or to create new spatial entities in the GIS corresponding to historical entities on the ground, about which attribute data can also be collated and attached. Both approaches are laborious and time-consuming, and require certain types of source materials. Anne Kelly Knowles states, for example, that historical GIS is particularly well suited to “mapping and geographically analyzing . . . systematically collected information linked to known

records managers are struggling with selection within the life cycle of the record. In a digital environment, Convery argues that there needs to be a new conceptual model—that of information manager. According to Convery, this model removes professional barriers that put digital records at risk and instead emphasizes a more inclusive approach that emphasizes the manager’s skills in appraisal and preservation. Taking the long view, Richard Cox notes that the archival field has always had to contend with new technological developments and that the digital era is no different. Cox maintains that it is the skills of the archivist to appraise and preserve digital records that will meet the needs of the user. Yet, to modify these skills to meet the needs of digital content, Cox argues that the profession needs to make timely changes to graduate archival education so that students will gain an understanding of core archival principles, recordkeeping practices, and new digital information systems. For Cox, archivists in the digital era now need to be “more documentary shapers than documentary custodians, more digital forensic experts than documentary describers, and more archival activists than passive reference gatekeepers” (231). Echoing many of the themes found in Jennie Hill’s reader, Cox imagines a proactive archivist who is responsive to shifts in user expectations and needs, technology, and scholarly trends.

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The University of North Carolina at Greensboro

media tools that promote interactivity between archivist and user are not just caused by technological innovation but through shifts in thinking about the user. With this new focus on sharing more information and seeking contributions from the user, Theimer declares that archivists need to remain open to innovation and promote the value of their services and expertise to stay relevant. Looking beyond technology, Andrew Flinn examines the British community archives movement that offers individuals and groups a broader and more inclusive collecting approach. While this grass roots movement does not directly threaten the work of institutional repositories, Flinn argues that the community archives movement's self-conscious approach to assigning value and actively collecting does subvert traditional notions of objectivity and neutrality.

In the most provocative section of the reader entitled "Archives in the Information Age: Is there Still a Role for the Archivist?" authors Adrian Cunningham, Nicole Convery, and Richard Cox argue that archivists who want to remain culturally relevant need to reconsider their fundamental role and place in the archive. Using Gerald Ham's 1980 declaration that archivists need to adjust to a post-custodial world of electronic records, Adrian Cunningham argues that the field has undergone a paradigm shift with archives setting new priorities, using new tools and standards, and reconsidering such core terms as provenance and original order. The author suggests that the field has successfully repositioned itself and redefined its importance around an expertise in digital management, preservation, and access. Recognizing shifts in user expectations that have forced archivists to meet their demands for digitized collections, Nicole Convery notes that both archivists and

geographical units and locations," and indeed many examples of historical GIS projects utilize source data of this sort.⁵ Many other projects, however, do not, including much of Knowles' own work. In such projects, multiple types of information and analysis may be applied to particular locations for the purpose of reconstructing and visualizing past conditions or events. A well-known example of this approach is Knowles' work on the Battle of Gettysburg, recently featured in a *New York Times* article on digital humanities.⁶

Whether students employ GIS or not, one appropriate format for the presentation of their results is the research poster. This medium brings the visual to the fore in the output, paralleling the importance of the visual in the archival input and in the analysis process. A well-designed research poster consists of a graphic display of the research data, process, and results, complemented by small amounts of text laying out the research question, giving it some context, and explaining the graphics. Images of archival data sources convey to the poster's reader a wealth of information about what the researcher had to contend with in terms of paleography, uncertainty, and other difficulties—as well as adding significant visual interest to the poster and an appealing contrast to the other visuals, particularly if GIS maps or analysis results are also displayed. Examples of student poster output illustrating their original research in historical geography may be viewed at <http://www.unc.edu/hgis/student>, while a poster of my own, demonstrating the points made above, can be seen at <http://www.unc.edu/~grdobbs/dissmaps/dobbs-poster2007.pdf>.

From the preceding discussion several points emerge which could inform archival practices and make

archival collections more readily used by historical geography students and professionals. Essentially this would involve archivists making the same kind of perspective shift that I try to engender in my students—from individual people and events to features and activities; from textual to visual; from temporal to spatial and geographic. In particular, the more consistent inclusion of information in finding aids about the presence of visual documents would by itself be a tremendous gain for historical geographers. If the presence of visual documents were made a searchable parameter, and if further detail of such documents could also be described and made searchable, even better. Such detail might include the geographic location of the area mapped or diagrammed, if applicable or determinable; an indication of the scale of the area shown; and a summary of important features (in addition to more usual information such as date and author). Additional search options might then need to be included on advanced search forms to accommodate such information.

Suppose, for example, a student wanted to study mills around Chapel Hill before 1800, but did not know about John Daniel's fine maps of the original UNC lands and surrounding area—or perhaps did know of those maps, but not that they are held within the University Archives, or that they are available digitally on North Carolina Maps.⁷ It is difficult to see how such a student might locate this resource of vital importance for her topic. Using UNC Libraries' online catalog, I have been unable to find any combination of search terms and parameters that will lead this hypothetical student to Daniel's maps. Yet it is easy to imagine a scenario where a search for feature *mills* and location *chapel hill* within a “visual documents” subset of “archival

concepts and to adopting new theoretical approaches without having to move away from its core set of principles and cohesive vision. In her essay on archival diplomatics, Duranti believes that structural analysis of context and interrelationship used with paper records can be highly effective in appraising digital records. Duranti offers a three-step approach to identify the essential components that confer identity and ensure the integrity of records to be preserved. Asking whether the archival practice is science or art, Eric Ketelaar traces this debate over the last hundred years and concludes that archivists may be practicing both. Recognizing the tension between theory and actual practice, Ketelaar states that the archivist embodies a mix of subjective interpretation and accepted archival methods. Furthermore, Ketelaar argues that archivists need to recognize this “shared cultural space” since it allows for innovation and flexibility.

Shifting away from a discussion of archival theory, the third section of the reader entitled “Archives 2.0: Archives in Society” considers how societies can gain better control over their written record and the preservation of their heritage. Establishing a link between the development of archives and the emergence of bureaucratic nation states, Verne Harris notes that state power does not simply manifest itself around the matter of access to records and knowledge. Harris argues that power infiltrates all levels of the archival experience from descriptive language to arrangement and selection to the assigning of value and meaning. Using the examples of South Africa and newly unified Germany, Harris notes that societies have consciously sought to democratize the archival experience as a means of political transformation. Author Kate Theimer argues that the social

The three essays in the section entitled “Defining Archives” consider the impact of post-modernism on how archivists perceive their charge, their professional identity, and the sociopolitical site of the archives. Authors Victoria Lane and Jennie Hill note that postmodern literary theory has directly challenged Hilary Jenkinson’s positivist principles and has pushed contemporary archivists to move away from the view that they are passive and neutral and instead towards the view that they are contributors in the shaping of meaning and history. By considering the work of theorists such as Derrida, Foucault, and Lyotard, the authors argue that the archive and its contents are no longer seen as a stable site where meaning is found; but, rather, are now represented as a site of contestation and multiple truths. On the other hand, Sue Breaknell and Alexandrina Buchanan argue that postmodern theory and postcolonial theory have not taken into account the actual work of the archivist and have effectively rendered the archivist invisible. In separate essays, Breaknell and Buchanan call for archivists to contribute to the scholarly discussion by explaining the concepts of archival selection and description as well as emphasizing the complexity and competing meaning of such terms as “records” and “archives.” Through scholarly engagement, Breaknell believes that the archivist can reposition himself/herself to be seen as an active participant and not an authoritarian gatekeeper.

In the second section of the reader entitled “Shaping a Discipline,” authors Luciana Duranti and Eric Ketelaar argue that a paradigm shift within the archival field is not necessary to afford an effective response to the challenges of the digital era. Instead, the authors believe that the profession should be open to modifications of archival

materials” would have the student excited and jumping for joy upon seeing the many mills depicted by Daniel in 1792 (Fig. 2). More importantly, perhaps, in the larger picture, the body of knowledge about colonial milling in the Piedmont region would then be expanded by the contribution this student would subsequently make, having been prevented from giving up the topic in frustration.

The body of historical geographers will never be as large as the body of historians, who presumably form the main user group for archival collections. With the rise of the “interdiscipline” of historical GIS, however, both historical geography and spatial history are on the rise as subfields of their respective parent disciplines.⁸ Changes to archival practice that strengthen the ability of such researchers—student and professional—to locate needed data sources based on visibility, spatiality, location, and features will greatly aid in that growth by reducing time spent on searching and increasing productivity in the spatial and geographic approaches to the study of the past.

G. Rebecca Dobbs is an adjunct assistant professor in geography at UNC-Chapel Hill. Her doctoral research relied heavily on archival land-grant records held by the North Carolina State Archives. She has published on her research in Historical Geography and Social Science Computer Review, and has guest-edited (with Mary Ruvane) a special issue on historical GIS which was published in October 2011.

Table 1. History and historical geography compared

| | <u>History</u> | <u>Historical Geography</u> |
|-----------------------------------|---|---|
| Organizing framework | Time | Space |
| Focus of research interest | Individual people Specific events Trends over time | Patterns or activities of human groups in space Patterns of geographic features and relationships Reconstruction and understanding of past landscapes Spatial change over time |
| Primary sources | Textual documents Sometimes oral histories Some kinds of series or tabular data | Maps Land surveys Drawings (e.g., farm layouts) Photographs Series or tabular data Textual documents |
| Main research output | Monographs Sometimes journal articles or book chapters | Maps Journal articles, usually well illustrated Research posters with limited text and rich graphics GIS datasets |

Jennie Hill, ed. *The Future of Archives and Recordkeeping: A Reader*. London: Facet Publishing, 2011. 256p. Bibliography, index, and notes. \$115.

Because the nature of archives and the role of the archivist have changed over the past three decades, many archivists now argue that it is essential for the profession to assume a more self-aware stance so as to remain relevant in the twenty-first century. Author Jennie Hill’s timely and engaging reader examines the theoretical and methodological changes in the field and offers valuable insights to help us consider the evolving profession and its identity, engage other disciplines and their understanding of archives, and weigh the role that archives play in society and collective memory.

While recognizing that technology has played a central role in effecting change within the archive, Hill skillfully uses contributing essays to broaden the explanation to include the impact of postmodern theory, community notions of history, and social media. Drawing on scholars and practitioners from Great Britain, the Netherlands, the United States, and Commonwealth nations, Hill arranges the essays into four distinct areas: “Defining Archives,” “Shaping a Discipline,” “Archive 2.0: Archives in Society,” and “Archives in the Information Age.” Like a nineteenth century cyclorama, Hill offers the reader selected essays that, when combined on a single canvas, offer a 360-degree perspective. I believe this collection of essays serves as a wonderful tool for archivists interested in engaging different user communities as well as those who are seeking a means to connect to the ongoing scholarly debate about the role of archives in society.

may consider documenting appraisal as a societal-archival process; and where one may explore the implications of who controls society. I have seldom seen a volume so editorially controlled that, while offering individually strong articles, it also provides a diverse yet unified treatment of such a complex topic. While many of the ideas will not be new to the archival professional, *Controlling the Past* offers a significant contribution to the professional literature.

It is always easy to suggest in retrospect what might have made a volume stronger. I, like Terry Cook's peer reviewer, would have preferred the article summaries as abstracts with each essay. Given the centrality of the history-archival divide to the moment of archival history under discussion, a provocative essay from the historical side might have added a bit of spice. Similarly, as excellent as Beth Kaplan's bibliographic essay may be, I missed the presence of a bibliography of Helen Willa Samuels' writings.

Controlling the Past: Documenting Society and Institutions is a thoughtful consideration of the present, past, and future of the archival profession. Like Samuels, the collection invites investigation and discussion, and is likely to inform archival perspectives about the nature of documentation and the challenges and responsibilities of "controlling the past."

Libby Chenault

University of North Carolina at Chapel Hill

NOTES

1. Helen Samuels, "Who Controls the Past," *American Archivist* (Spring 1986): 109-24.

Fig. 1. A portion of the Hedrick sketch map, used in the "treasure hunt" in which students combine information from primary and secondary sources with observation in real space. The pond that is lightly drawn in on this map no longer exists, but a depression indicates where it was. Main Street and Oxford Road are now East Franklin Street in Chapel Hill, though the route was altered in the early 20th century.

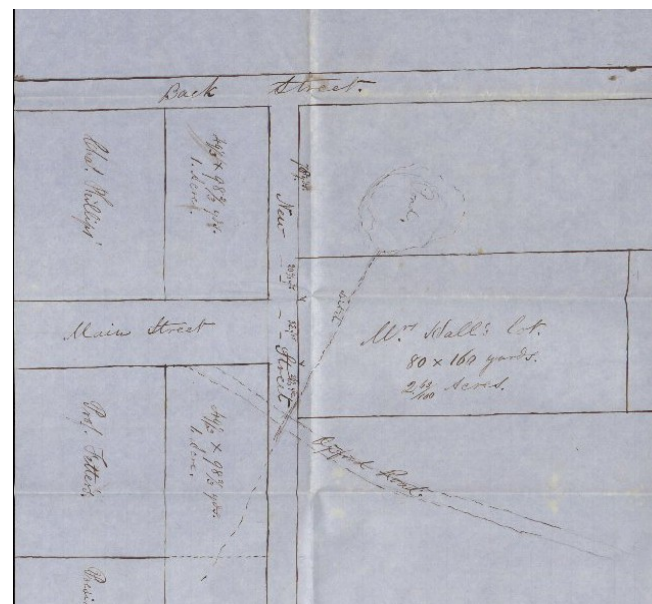
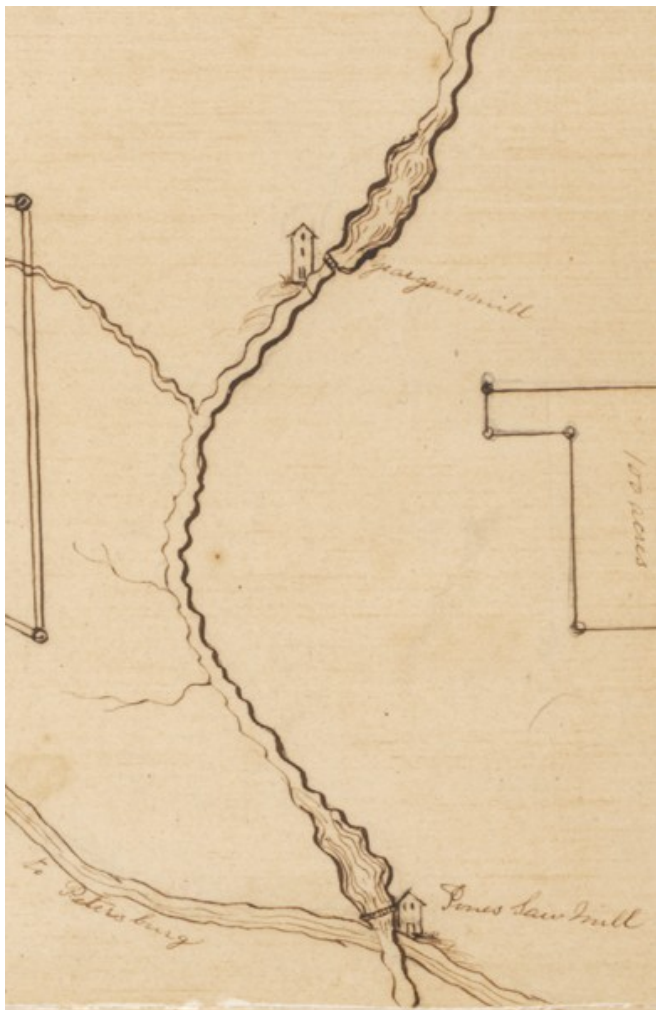


Fig. 2. (following page) A portion of John Daniel's later and more polished map of the University lands, 1792. Two of the area mills and their millponds are evident here, on Bolin Creek. On the earlier, rougher map, Yeargan's is identified textually as a grist mill, while Jones' is a saw mill. The double line on the left represents the northern edge of the main campus land donations, while the shape on the right

represents a donation where the UNC physical plant and other buildings now sit. The road labeled “to Petersburg” represents an early version of what is now East Franklin Street, and continues in present-day Erwin Road.



reliable memory as depicted in *Nineteen Eighty-Four* and *Animal Farm* to connect to the actual power of archival documentation of the past and the societal influence of archivists. By shaping the documentary record of society, archivists do exercise control and must accept this responsibility and power, thoughtfully and transparently, in order to “provide resources for people to examine the past, to comprehend the present, and to prepare for a better future” (378).

The final section of the volume includes two reflections—Beth Kaplan’s upon Samuels’ principal published works and, unusual for a festschrift, Helen Samuels’ autobiographical essay. Kaplan considers Samuels’ ideas and writing and demonstrates her prescience, her intellectual vigor, her intentionality, and her dedication to collaboration and experimentation. Samuels’ ideas show remarkable sustainability in the face of twenty-five years of archival challenges (many unimaginable at the time of their inception). Kaplan closes with Samuels speaking in her own voice from her 1989 ICA talk about the archival “opportunity to look forward and to suggest why and how our profession should change.” In the concluding essay, Samuels uses the metaphor of weaving “to understand my journey, the leitmotifs that have guided it, and the threads that have bound it together” (397). Hers is a story of engagement, of generosity, and of gratitude—and ultimately one of questions.

Controlling the Past offers a liminal space where professional and archival students may look back on the development of the archival profession over the last twenty-five years; where one may probe the infinite challenges of technology and documenting modern society; where one

the context of online archives, records, manuscripts, and their surrogates. While there are new challenges that include community-building and advocacy, the web, as “self-creating and self-describing world of documentation” (179) is where the archivist wants to be as part of a collaborative documentary team. Brien Brothman examines the visual models archivists use to represent concepts, strategies, and ideas, using three case studies to interrogate “the systematic naturalized processes embedded in the rhetoric, design, and non-acknowledged historicism of the models” (16). Ultimately, Brothman argues that “design choice—the often invisible rhetoric of representation—occurs in all records . . . and that the archival brain needs to recalibrate its conceptualization of seeing/reading/hearing” (307).

Francis Blouin’s even-handed essay addresses the evolution of North American archival practice in the late twentieth century and the history-archival divide concluding with the interventionist turn and a call for understanding and reconciliation. James O’Toole traces identity formation and the attempts to define an archival perspective. Invoking Helen Samuels, he insists that conceptualization must precede action—“that they think like archivists before they act like archivists” (342).

The last two authors in this section, Verne Harris and Randall Jimerson, explore the ethics and conscience of the archivist and the power of the archivist in controlling the past. Harris calls upon Jacques Derrida, his own experience in privileging justice in apartheid South Africa, and a case study in Nelson Mandela’s Prison Archive to provide a reading of ethics and archives. Jimerson looks to George Orwell and his frightening, if fictional, visions of the corrupt use of power in a society without authentic records and

NOTES

1. David J. Bodenhamer, John Corrigan, and Trevor M. Harris, “Introduction,” in *The Spatial Humanities*, ed. David J. Bodenhamer, John Corrigan, and Trevor M. Harris (Bloomington: Indiana University Press, 2010).
2. Kemp P. Battle, *History of the University of North Carolina, Volume 1: From its Beginning to the Death of President Swain, 1789-1868* (Raleigh: Printed for the author by Edwards & Broughton Print Co., 1907), 593, <http://docsouth.unc.edu/nc/battle1/menu.html>; sketch map of Hedrick’s (later Williams’) property and neighborhood, in the Benjamin Sherwood Hedrick Papers #325, Southern Historical Collection, Wilson Library, University of North Carolina at Chapel Hill.
3. David A. Fyfe, Deryck W. Holdsworth, and Chris Weaver, “Historical GIS and Visualization: Insights from Three Hotel Guest Registers in Central Pennsylvania, 1888-1897,” *Social Science Computer Review* 27 (2009).
4. Anne Kelly Knowles, remarks at conference on History and Geography: Assessing the Role of Geographical Information in Historical Scholarship, Chicago, Illinois, March 25-27, 2004.
5. Anne Kelly Knowles, “GIS and History,” in *Placing History: How Maps, Spatial Data, and GIS are Changing Historical Scholarship*, ed. Anne Kelly Knowles (Redlands: ESRI Press, 2008).
6. Anne Kelly Knowles, “What Could Lee See at Gettysburg?” in *Placing History: How Maps, Spatial Data, and GIS are Changing Historical Scholarship*, ed. Anne Kelly Knowles (Redlands: ESRI Press, 2008); Patricia Cohen, “Digital Maps Are Giving Scholars the Historical Lay of the Land,” *New York Times*, July 26, 2011, http://www.nytimes.com/2011/07/27/arts/geographic-information-systems-help-scholars-see-history.html?_r=1&emc=eta1;
7. John Daniel Survey of University lands with annotation, 7 November 1792-8 November 1792, and John Daniel Survey, November 1792 (later copy of above item), in the University of North Carolina Papers #40005, University

Archives, Wilson Library, University of North Carolina at Chapel Hill; John Daniel Survey of University lands with annotations, 7 November 1792-8 November 1792, <http://dc.lib.unc.edu/cdm4/document.php?CISOROOT=/ncmaps&CISOPTR=6469&REC=1>, and Later copy of the John Daniel map of Nov. 7, 8, 1792, http://dc.lib.unc.edu/cdm4/item_viewer.php?CISOROOT=/ncmaps&CISOPTR=5871&CISOBX=1&REC=3.

8. G. Rebecca Dobbs and Mary Ruvane, “The Past Informing the Future: Applied Geospatial Solutions,” *International Journal of Applied Geospatial Research* 2, no.4 (2011) ii.

Holberg, the moral of the story was that technology had outpaced policy in the case of the Multiple Jurisdictional Network (MJNO). Horton argues that “doing nothing” is not an option; archivists still have an opportunity with technology. He calls for archivists to address e-government in ways that are “opportunistic, strategic, rhetorical, or all three” (189).

Essays by Rick Barry and by Richard Katz and Paul Gandel look to a future in which documenting institutions and documenting society will be radically changed in a digital age. Barry begins with business system analysis and process modeling, then moves to a chronological overview of the ages in which technology has “both confounded and enlightened information managers” (201), before closing with nine suggested steps for archival practitioners wishing to leverage the transformed organizational cultures and communications patterns of their institutions. Katz and Gandel’s essay focuses on “the impact of the cloud [of network-mediated services] on one critical aspect of the tower’s [i.e., cultural institutions’] mission—the identification and preservation of the spoken or written record of human society” (217). While holding the global benefits to be inestimable, the authors call for a new literacy and for librarians and archivists to take a leadership role in guiding the policies and practices of this “cloudy world.”

The second section of the book focuses on documentation and role of the archivist. David Bearman, an archival theorist, proposes a scenario where computers might be used to unlock and extend the meaning of digital texts based on genre, function, and content. Beth Yakel, based on her work with the Polar Bear Expedition Digital Collection, discusses control, in terms of mediation or collaboration, in

different tools generate” (73). We must also understand that “meaning is not fixed, nor wholly contained within the image, but rather is dynamic, formed and reformed by the contexts in which it was created and subsequently viewed, shaped and reshaped by disciplinary perspectives and institutional discourse” (73). The archivist participates in the narrative and must choose, understanding the power of the choices made and the possibilities left behind.

Richard Cox, Bruce Bruemmer, and Robert Horton examine modern institutions and the problem of documentation. Cox looks at the impact of twentieth-century record-making technologies, especially photocopies, in the organizational workplace. While copiers were seen as the cure-all for office economy, efficiency, and perhaps staff morale, the glut of paper records overwhelmed records management systems, and necessitated appraisal aimed at identifying records of critical value while reducing the bulk of data. Cox likens this technological development to the expanding web universe and calls on archivists to become more conversant in the implications of information technologies. Bruce Bruemmer examines the conceptual and operating assumptions of archivists from different sectors—processing and description, appraisal, relationship to history, the mission of the archives, contribution to the greater good of society, and survival in a hostile environment—and the tensions that have resulted within the archival profession. If corporate archivists continue “to be perceived as brown shoes in the world of corporate tuxedos” (169), it is his hope that they will find a place in the “big tent of archival ideas.” Robert Horton offers the story of Minnesota House File 2800 as part cautionary tale, part call to action. To the introducer of the bill, hacker victim and state representative Mary Liz

Inside the Box: Incorporating Archival Material into Undergraduate Information Literacy Instruction

by Craig Fansler and Audra Eagle Yun

Abstract

This article focuses on a unique information literacy course at Wake Forest University in Winston-Salem, North Carolina, as taught by an archivist and a preservation librarian. Wake Forest provides a half-semester information literacy course traditionally focused on teaching scholarly research methods to undergraduate students. In the LIB100 course, entitled “Accessing Information in the 21st Century,” the authors introduced materials from a large manuscript collection within their library’s department of special collections.

Introduction

Wake Forest University in Winston-Salem, North Carolina, offers a half-semester information literacy course traditionally focused on teaching scholarly research methods to undergraduate students. We, an archivist and a preservation librarian, recently taught the LIB100 course, entitled “Accessing Information in the 21st Century,” in a unique and expanded way. In order to expose undergraduate students to primary source material in addition to teaching traditional research skills, we introduced them to a large manuscript collection in the library’s department of special collections. Using personal correspondence, printing plates, and manuscript versions of printed works from the collection in combination with scholarly tools and resources, students

were challenged to produce exhibits focusing on specific contributors to the collection. The incorporation of an exhibit portion of the course gave our students the opportunity to present information about their specific topics in a visual forum available to their peers. The course resulted in a set of student-created library exhibits on the early twentieth century Irish artists and poets of the Dolmen Press Collection.

Course Background

Information literacy has been an important part of the Z. Smith Reynolds Library's role in academics on campus for more than ten years. Over this time, the method of instruction has evolved. Initially, information literacy was taught from a basic instructional design template that spelled out course guidelines, class topics, and in-class activities. As LIB100 instructors became more comfortable with information literacy instruction, they made innovations to the course methodology. Eventually, each instructor was able to interpret the syllabus template and teach the core curriculum thematically and creatively. My (Craig Fansler) interpretation of the information literacy curriculum involved teaching students to make library exhibits as a final project. I (Craig) have been designing and installing library exhibits for over fifteen years and felt exhibit work was an innovative way to get students inside the library, using library materials for a research project housed inside of library exhibit cases.

I (Audra Eagle Yun) approached Craig about assisting with his course for the Fall 2010 semester. As we consulted the LIB100 template and Craig's exhibit-oriented syllabus, I wondered if we could incorporate archival materials into information literacy. We began to recognize

engagement, as well as a final essay by Samuels herself on asking questions, archival colleagues, and learning—"to every answer you can find a new question" (413).

Given the number of essays in *Controlling the Past*, my sketch of each will, of necessity, be brief. Tom Nesbit's essay focuses on the influence and accountability of archivists in appraisal decisions. His thesis "that means of communication shape the reality they document, rather than merely convey it" calls for new definitions of archival functions and a review of the major functions archivists perform so that an appraisal report, "a *conception* of the history or contextualities of the records can be provided" (35). Such a document would help address the accountability agenda on the archival side just as we hold governments and institutions accountable for their actions through good records management and archiving. Gregory Sanford writes of embracing Samuels' call for the activist archivist: "researching, conceptualizing, and strategizing" (66), and of working with key creators and consumers to reframe understanding of the archival function.

Joan Schwartz and Nancy Bartlett each offer case studies challenging the traditional logocentric archival focus as well as calling attention to "the changing relationships between human observers and image-based technologies of communication" (70). Bartlett uses the maize and blue of the University of Michigan to explore the inevitable problem of color in the academic archive. Schwartz, considering the medium of photography, adapts and complicates Samuels' thinking about documentation strategy and institutional functional analysis, arguing "we must first understand how a society creates tools to document itself and why, what the choice signifies, and what elements of meaning-making

records do not exist and where memory is subject to manipulation and control. Samuels recruits Orwell's dystopian vision in *Nineteen Eighty-Four* as epilogue:

Who controls the past, controls the future; who controls the present, controls the past. . . The mutability of the past is the central tenet of Ingsoc. Past events, it is argued, have no objective existence, but survive only in written records and human memories. The past is whatever the records and the memories agree upon. And since the Party is in full control of all records, and in equally full control of the minds of its members, it follows that the past is whatever the Party chooses to make it.¹

The essays are grouped into four sections. Terry Cook's introduction offers both an appreciation of Samuels' vision and contributions to documenting modern society and archival appraisal, as well as a personal interpretation of how the essays combine to present a unified whole. Cook situates Samuels' ideas in the context of modern archival practice and traces her influence on North American archival thinking. *Documenting Society* is composed of nine essays tracing changes in the archival profession, the nature of documentation and archives, the process of appraisal and its documentation, and the role and challenges of technology. *Representing Archives/Being Archival* is made up of seven essays exploring the documentation of society and institutions (including evidence not formerly acquired by repositories), the evolving roles of archivists, and the application of technology in describing and making records available. *Reflections* includes an essay on the selected writings by Samuels displaying her vision and call for

that neither of us had heard of a for-credit information literacy course oriented to primary source research. We felt that an exhibit as a final project for the course would encourage interpretation and repurposing of the archival material through the visual representation of historical events, people, and places.

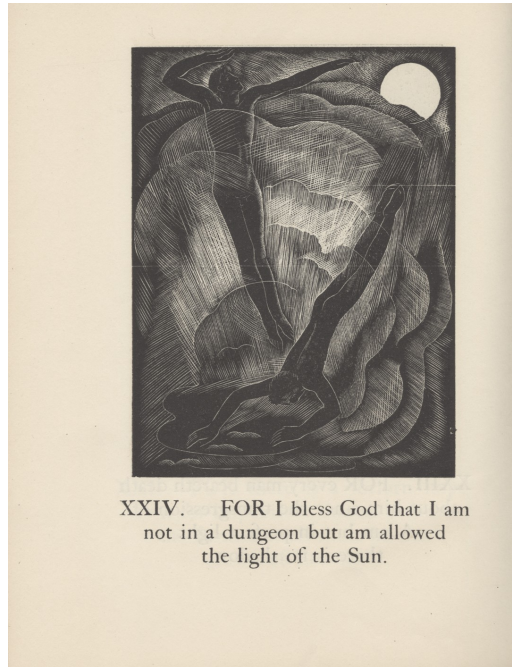
Choosing the Dolmen Press Collection

The archival collection best known to us was the archives of the Dolmen Press, a unique group of materials from a small Irish press that published Irish artists, poets and authors from the 1950s through the late 1980s. The Dolmen Press collection includes personal correspondence, artwork, printing plates, and books printed by the Dolmen Press (Figs.1-2). The diversity of formats and visual material made it an appealing candidate for the topical focus of the course. We decided to create a list of artist names featured in the collection as research topics for the student groups. We selected Tate Adams, Juanita Casey, Michael Biggs, Elizabeth Rivers, and Louis Le Brocquy. These were not well-known artists based on our preliminary research, but we anticipated that this would create an opportunity for more in-depth research by participating students.

Fig. 1. Wood block for engraving



Fig. 2. Woodblock engraving made using block depicted in Figure 1.



After determining a preliminary list of artists, the authors selected the archival materials to be researched by the student groups. Using the collection finding aid, we pulled out a list of representative items for each artist: printing plates, books, and personal correspondence created by or about the artists. The printing plates included wood and metal engravings and linoleum cuts that were used for illustrations in Dolmen books. The books mostly included works of Irish poetry and literature. Personal correspondence included letters, photographs, and sketches sent to Liam Miller, publisher and owner of the Dolmen Press.

REVIEWS

Terry Cook, ed. *Controlling the Past: Documenting Society and Institutions—Essays in Honor of Helen Willa Samuels*. Chicago: Society of American Archivists, 2011. 442p. Illustrations, index, and notes. \$56 (nonmember); \$39.95 (member).

Controlling the Past: Documenting Society and Institutions is a finely orchestrated festschrift produced to honor the ideas and legacy of Helen Willa Samuels, retired institute archivist of the Massachusetts Institute of Technology. Editor Terry Cook emphasizes that, unlike many of its genre, the essays in this text “were commissioned to address a unified theme: how, in documenting modern societies and their institutions, the archivist’s control of the past may be transformed in ways more appropriate for our twenty-first century world” (4). Simply stated, the essays relate to the two contributions for which Samuels is best known in the archival world—documentation strategy and institutional functional analysis.

In order to best appreciate the context of this work, a word about the title is appropriate. The festschrift title derives from Helen Samuels’ seminal article, “Who Controls the Past,” where she discusses the concept of documentation strategies as a means for improving how archivists select evidence of today’s society for future researchers—a role she envisioned in 1986 as more conscious, more active, and more inclusive. As Randall C. Jimerson points out, “who controls the past” is not a question for Samuels but an allusion to George Orwell’s anxiety about the threat of totalitarianism in the societies where authentic and reliable

NOTES

1. MSU Facts, accessed August 1, 2011, <http://msu.edu/about/thisismsu/facts.html>.
2. Freshman Seminars, Michigan State University Office of Undergraduate Education, accessed August 1, 2011, <http://www.msu.edu/freshmanseminar/>.
3. Jane P. Currie, "Principles and Practices for Library Outreach to First-Year Students," *Michigan Academician* XXXIX (2009), 1-10.
4. Doris Malkmus, "Teaching History to Undergraduates with Primary Sources: Survey of Current Practices," *Archival Issues* Vol. 31, No. 1 (2007): 25-82. Wendy M. Duff and Joan M. Cherry, "Archival Orientation for Undergraduate Students: An Exploratory Study of Impact," *American Archivist*, Vol. 7 (Fall/Winter 2008): 499-529. Marcus C. Robyns, "The Archivist as Educator: Integrating Critical Thinking Skills into Historical Research Methods Instruction," *American Archivist*, Vol. 64 (Fall/Winter 2001): 363-384.
5. The objectives for this course were based on comments from the article by Marcus C. Robyns, "The Archivist as Educator: Integrating Critical Thinking Skills into Historical Research Methods Instruction."

Syllabus and Instruction

After we developed a rough course plan and chose an archival collection and list of topics, we customized the LIB100 syllabus, which is available through Wake Forest University's LibGuides website at <http://guides.zsr.wfu.edu/content.php?pid=132805>. Our course included major information literacy topics, including databases and scholarly journals, catalog searching, citing research, and research topic selection. We also devoted two class sessions to defining and researching historical material.

One class session focused on defining primary source material and introducing the students to primary source research sources including OCLC WorldCat and ArchiveGrid. We used the Library of Congress's "Using Primary Resources" online guidelines for primary source analysis (<http://www.loc.gov/teachers/usingprimarysources/>) to help guide our instruction. When students struggled with an assignment to find scholarly work about their artists using WorldCat and databases--some were concerned that they could not find *any* informative resources through their research--we were hopeful that hands-on work with archival material would help them to contextualize the lives of their artists. Another class session was held in the reading room of the Department of Special Collections and Archives. During this session, we introduced students to the history of the Dolmen Press Collection and then gave them the archival materials related to their group project. For most of the students, it was the first time they had held archival material. Many were uncertain about safe handling of the materials and there was some concern for the same from special collections staff.

Creating Exhibits Based on Archival Research

After introducing students to the source material for their final projects, we began to instruct them on how to design and produce a library exhibit. Each student received a handout describing the best practices for exhibit design. Following this introduction, the entire class was given an orientation on exhibit production in the Preservation Lab. The class looked at examples of photographs, heading panels, text, and focal points from successful exhibits from the past fifteen years. The class also learned how to use the large trimmers in the lab as well as the overhead projector. The last four class meetings were devoted to exhibit production. As each group met, they formulated an approach to interpreting their Dolmen Press artist. At the beginning of the course, none of the students had any familiarity with either the Dolmen Press or the five artists, so it was interesting to see how each group of students took these materials and interpreted them.

During exhibit creation sessions in the Preservation Lab the students again handled the archival materials by scanning the letters, art, or plates for use in their exhibits. Small groups of students covered the lab space, hovering over their work and occasionally asking a question or seeking a tip or some advice on their approach. As each group completed their exhibit, they walked upstairs to a large study room to begin installation. As part of the final class session, each group gave a short presentation about their artist and what they had learned about him or her. These presentations were video-recorded and placed online as part of the Z. Smith Reynolds Library's blog at <http://cloud.lib.wfu.edu/blog/exhibits/2010/10/11/information-literacy-primary-sources-and-the-dolmen-press/>.

Conclusion

Freshmen are a prime audience for archival instruction and outreach. After working with incoming freshmen for three semesters, the instructor determined that they are able to conduct historical research using primary source documents and can perform basic document analysis, but they need help putting historical events and activities into context. Finding modern events or activities to which they can easily relate helps freshmen understand historical events much more easily.

By finding a way to convert archival materials (scrapbooks) to a modern equivalent (Facebook), social media can be used for instruction activities in archives and no longer be limited to outreach. Archivists should continue to embrace new forms of social media, especially ones used by undergraduates. By trying different social media tools, archives can keep themselves relevant and continue to connect new and past generations of students.

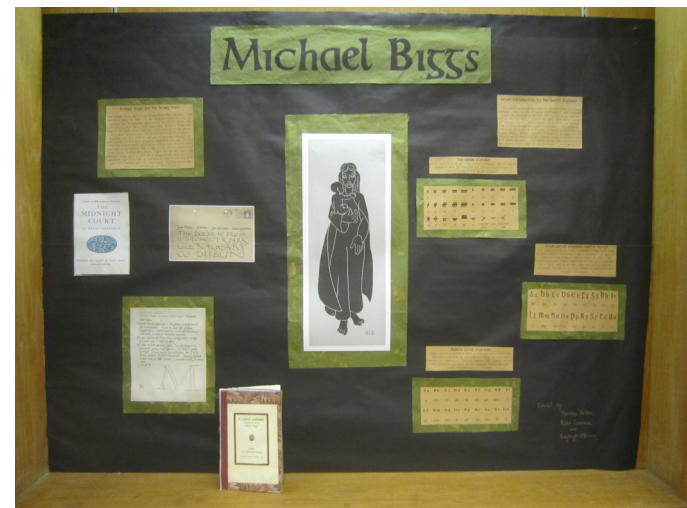
Portia Vescio received her MLS from Indiana University in 2000. After working as a manuscripts archivist at New Mexico State University for two years, she joined the staff at Michigan State University in 2002 as the technical services archivist. She was promoted to public services archivist and put in charge of reference, outreach, and instruction in 2008.

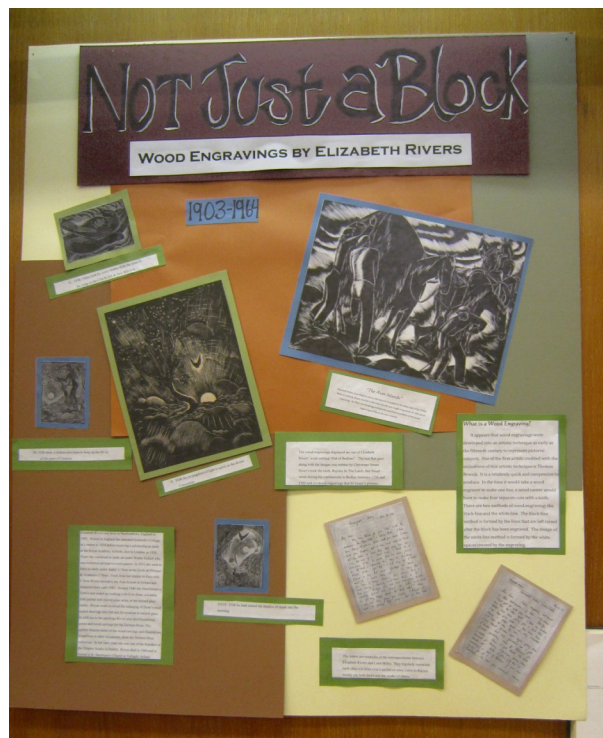
they considered the highlights of that earlier student's collegiate life and their favorite discovery about that person. Class discussion showed that through this assignment students had a much easier time seeing the similarities between themselves and students from a previous era than they had with previous assignments.

Fig. 1. An example of a biography from one of the Facebook pages created by a freshman in the class. Ruth Carrel graduated in 1908 and is listed as being in a relationship with Roswell Carr, who graduated that same year.



Figures 3-5. Student exhibit panels





Conclusions

One of the problems encountered from the beginning of the course was that our topic was too specific. The artists we selected for the student groups were little known and therefore, there was little scholarly source material to be found about them. The archival materials were very specific about each artist and their conversations with the Dolmen publisher; however, there were few if any articles, books, or newspaper source materials for these students and this left them frustrated. One group was unable to find a single photograph of their artist through their research, including within the Dolmen Press Collection.

who created the scrapbook was an agricultural major, he or she could “like” the page of the MSU College of Agriculture and Natural Resources. Freshmen were encouraged, but not required, to friend each other on Facebook and comment on each other's walls.

The students enjoyed this assignment and they were able to learn about a person from a particular time period and see that the person was, in fact, a living, breathing human being who had hobbies, interests, and a life not dissimilar from their own. Students enjoyed using the scrapbooks and seeing the different types of materials and information beyond photographs, such as quotes, ribbons, letters, and ephemera. Two students were particularly enthusiastic about the assignment and chose as their subjects two students who graduated in the same year. These two students had the most active discussions on their walls and even had their students “date” in the online world. They discussed activities of the school year and whether or not they would attend. One of the earlier student subjects was editor of the college yearbook. The students sent out a message to classmates as the yearbook editor asking everyone to pick up their copies.

Only one student asked if she could do something a little different than using a scrapbook. She wanted to create a Facebook page for Gideon Smith, the first African American football player at MSU. She felt passionately that Smith should have a Facebook page and was willing to use a variety of other archival resources to find the information necessary to create a page for him. This exception was allowed and the page was created.

On the last day of class the students presented their Facebook pages and information about their chosen student to the other members of the class. They spoke about what

In the second and most effective assignment of the course, students were asked to think like a student from a previous era. The instructor, who at the time was also in charge of social media and digital projects at the UAHC, decided to see if the social media the students used on a regular basis could be employed as an instruction tool to help them understand students from a previous era. Using alumni scrapbooks from the collections, freshmen “converted” the scrapbooks to Facebook pages for those students. In this assignment the students could see how an activity from a previous era could directly correlate with an activity they participated in today. All of the students were aware of Facebook and had no problems setting up the accounts. To avoid creating a duplicate account for an alumnus who may already have one, students created pages only for students who were no longer living, and preferably for those students who graduated before 1925, as the majority of the scrapbooks in the archival collections fall within these criteria. The archives had ample scrapbooks in the collection to meet the needs of the sixteen students enrolled in the class. Students also were told that they should have the Facebook pages available only for a limited time period, after which the pages should be taken down. Sample pages for real-life historical people were given as guides.

The students were required to include a photograph of the earlier student (provided by the archives free of charge), a biography of that student, including hometown and major; and a minimum of two activities and interests. Students also had to write at least six entries on the Facebook wall and find a minimum of three groups or people to like. The groups could be modern in nature but needed to be relevant to the student chosen. For example, if the student

This lack of references, however, forced the students to interpret their archival material and create a visual representation of the artist.

There were moments during the exhibit preparation part of the course when folders were piled on top of one another and this could have damaged the archival materials. None of the material was actually damaged or misplaced, but the potential still existed and we learned that proper safe handling and storage instructions would have been useful for the students. In addition, archival materials from our collections would benefit from box and folder number labels on each folder in order to maintain folder distinctions.

The students were excited and stimulated by these letters, sketches, and carved blocks of wood which they could see printed in Dolmen books. This excitement transferred to their work and the effort put into designing their library exhibits, which resulted in enthusiastic presentations by the student groups. Many of the students appeared to feel a sense of responsibility to translate and represent the life of their artist through their oral and visual presentation. By exploring our approach to teaching historical research methods intertwined with the use of archival material from a manuscript collection at our university, we hope to illustrate the potential for archival material to be incorporated more intensely into the undergraduate research experience.

Craig Fansler is preservation librarian at Z. Smith Reynolds Library of Wake Forest University. He holds an MLIS from the University of North Carolina at Greensboro, an MS in Management from Troy University and a BA in Art History from East Carolina University. Craig has restored books

and built protective enclosures for archival materials for 17 years. He is currently involved professionally with the Society of American Archivists and the North Carolina Preservation Consortium. Craig frequently teaches book repair workshops across North Carolina.

Audra Eagle Yun is Archivist in the Department of Special Collections and Archives at the University of California, Irvine. She holds an MLIS with a specialization in archival studies from the University of California, Los Angeles and a Bachelor of Arts in literature and critical theory from Duke University. Audra was formerly the Project Archivist for Z. Smith Reynolds Library at Wake Forest University, where she coordinated archival processing and served as digital projects manager for the Department of Special Collections and Archives. Her interests include user-centered archival work, born-digital archives, postmodern archival theory, robust description (with minimal processing), underrepresented communities in and of archives, deconstruction of finding aids, and archival metrics. She is a member of the Academy of Certified Archivists.

1940s who dressed up for social occasions. The students concluded that while the women from the 1940s considered more events to be worthy of formal dress, they felt the motivation behind their actions and those of the female students from the 1940s was the same. When the instructor found a comparison the students could understand, they were more likely to recognize the similarities with earlier students and less likely to focus on the differences.

The Facebook Experiment

After trying the diary writing exercise with two different classes it was clear that this assignment did not work: only about half of the students met the instructor's expectations for the assignment. The next time the course was offered, the instructor radically altered the class assignments. The instructor created alternate assignments that still met the two course objectives of using multiple types of primary resources for research and encouraging freshmen to think like a student from another time period. Two separate assignments, one focused on each objective, were created and given to the students with much better results.

The first assignment was an annotated bibliography. The students chose a topic of interest and found at least four different types of primary sources, one secondary source, and one online source (primary or secondary) that contained information relevant to the topic. This assignment forced the students to use a wide variety of primary sources from the archives while exercising critical thinking skills to evaluate the usefulness, effectiveness, and trustworthiness of the sources.

Some of the students were unable to incorporate world and school events into the diary, find the minimum number of resources required, or drop a modern day perspective and write as someone living in a different time.

During the first semester the course was taught, the instructor observed several common characteristics of the students in the class. Current freshmen seemed less comfortable studying the decades earlier than the 1960s and 1970s. Conversations with the students held before and during class revealed the reasons behind this perception: the 1960s and 1970s were far enough away from their lives to be unknown to them and therefore exotic, but not completely out of their comfort zone. Because they knew 1960s students were rebelling, they felt a kinship with them that they did not feel with the students from earlier periods of university history. The current students perceived greater differences between students from earlier times and themselves because of the different rules, regulations, social customs, and activities that those earlier students experienced.

Because they lacked a greater historical context of time periods and events, the students in the class better understood the distant past when they could compare events and activities of earlier and modern times. Students in the class told of the current treatment of freshmen by upperclassmen prior to a class discussion of some of the hazing rituals that male students were subjected to in the early 1900s. All students agreed that the few shouted insults they received were little compared to the river dunkings, trashed dorm rooms, and physical abuse received by earlier students. Students who dressed up for sorority rush were asked to compare their motivations with women from the

The Gloria Anzaldúa Archive as Teaching Tool: A Look at Lesson Planning for Elementary School Students by Kelly Kerbow Hudson

Abstract

The author examines current trends of using primary resources in K-12 education as she plans a lesson to present the Gloria Anzaldúa Papers to a class of elementary age students. A scholarly archive is used to help children draw meaningful connections to their own experiences in order to better understand the Anzaldúa Papers and archives in general.

Introduction

Traditional use of archival collections at a university library often centers around academic research for the purpose of writing or teaching in the field of higher education. However, current practices in kindergarten through twelfth grade education see archival collections being used to support inquiry-based learning and to reach out to a younger group of patrons. The archival staff at the Benson Latin American Collection at the University of Texas was recently presented with the opportunity to host a group of fourth grade students on a visit to see and learn about the personal papers of Gloria Anzaldúa, an author they had been studying in class. The lesson planned for the children's visit focused on using specific materials from the archive to build on the children's experiences and prior knowledge in order to help construct an understanding of archives and how they can support and enhance learning.

The Anzaldúa Archive

In 2005 the Nettie Lee Benson Latin American Collection at the University of Texas at Austin acquired the archive of world renowned Mexican American author, poet, and scholar Gloria Evangelina Anzaldúa. Since the archive was opened to the public in 2006 it has been perhaps the most used single archive of all the manuscript collections at the internationally recognized Benson repository, and certainly the most used Mexican American archive. Anzaldúa, Chicana cultural theorist, feminist lesbian writer and academic, passed away in 2004 and left over one hundred linear feet of materials in the care of her estate. The Anzaldúa Estate, consisting of a small group of close colleagues and friends hand-picked to care for her archives, found a permanent home at the Benson for the life spanning work and collected materials that make up the Gloria Evangelina Anzaldúa Papers, 1942-2004.

Gloria Anzaldúa was born in 1942 and raised in the South Texas border region by a migrant Mexican American family. She spent her early years on the Jesus María ranch settlement in the Rio Grande Valley and traveled to various ranches with her family in search of farm work. When she was in grade school the family settled in Hargill, Texas, where Anzaldúa could take advantage of better educational opportunities. As a student at Edinburg High School, Anzaldúa began to experiment with journal writing, poetry, and short fiction. She went on to attend Texas Woman's University and later Pan American University where she graduated with a degree in English. She attended graduate school in the summers at the University of Texas at Austin (UT-Austin) while teaching pre-school and high school for several years in the Rio Grande Valley. Upon earning a

controversial topic with at least three facts cited to support the argument. These assignments ensured that students were keeping up with the class but grading became burdensome to the instructor. These assignments eventually were dropped from the curriculum and replaced with in-class activities and larger out-of-class assignments.

Between weekly classes the instructor created poll questions for the students to answer. These polls were used as a starting point for class discussions and debates. The students were also given archival materials and asked to explain to the rest of the class what their assigned document was, who created it, when it was created, what purpose it served, and if they found anything exceptional or unusual about the item.

Larger assignments were designed to meet two of the course objectives: teach the freshmen to use a variety of primary sources for research and encourage them to drop their modern day prejudices and try to think within the time frame of students from a previous era. In the first such assignment, students chose one year (from the earlier time period) and created a diary of a freshman student, incorporating real-life school and historical events from that year. The students were asked to write the diary from the perspective of a student living during that year and to make reference not only to events, but also to MSU regulations and rules from the time chosen. During the first semester this assignment was given, most of the students chose to write diaries within the timeframe of the 1960s. The next time the instructor taught the course, a slight adjustment was made and students were restricted to choosing a year between the 1870s and the 1940s. While some students responded positively to this assignment, several others had trouble.

current students to explore the history and culture of MSU students from the early years through the underground culture of the 1960s and 1970s. Students were to learn how campus regulations evolved through the eyes of earlier MSU students. In each class period students explored the history of student life through primary source materials available in the MSU archives. Topics covered in the class included the early campus students and regulations, the introduction of female students, life in the dormitories, societies, social activities, athletics, civil disobedience, and student counterculture.

The course met weekly in the archives so that students would have access to archival materials in a secure environment that reduced the risk to fragile documents. The instructor designed the course with four primary objectives in mind: students should understand the historical development of student life at MSU; students should be able to differentiate between primary and secondary sources; students should be able to evaluate the effectiveness and usefulness of primary sources; and students should be able to effectively use archival materials for historical research.⁵

Assignments and Observations

Assignments for the class were designed to help first-year students learn the course objectives and to help them think in the period they were studying. For the first couple of semesters that the course was taught, students were given short weekly writing assignments. Examples of short weekly writings included a letter home to parents about what it was like arriving on campus, a comparison of a controversial event from the turn of the century and today, and a letter to the editor of the student newspaper on a

Master's degree in Education and English, Anzaldúa continued her doctoral studies in literature at UT-Austin, and later at the University of California, Santa Cruz. During this time she focused intently on her writing and the exploration of her own cultural, spiritual, and sexual identity.¹ As one of the first openly gay Chicana writers, Gloria Anzaldúa played a vital role in defining and reshaping Chicana and queer/lesbian identities and in advancing a feminist movement for women of color.² She tied her experiences growing up in the Rio Grande Valley as a *mestiza* caught between cultures and a lesbian caught between genders to produce such works as *Borderlands/La Frontera*, a half poetry, half prose work that explores issues such as immigration, spirituality, language, and female/lesbian identity in a Latino world. In it she crafted her distinct queer theory in relation to her identity as a Mexican American female in a machismo world. Anzaldúa wrote, "For the lesbian of color, the ultimate rebellion she can make against her native culture is through her sexual behavior. She goes against two moral prohibitions: sexuality and homosexuality."³ Anzaldúa combines history and personal narrative to give readers "both a close-up and distanced view into a life of alienation and isolation as a prisoner in the borderlands between cultures."⁴

The Gloria Evangelina Anzaldúa Papers consist of 108 linear feet of personal and biographical materials, correspondence, drafts of her published and unpublished works, photographs, artwork, audio and video recordings of talks and interviews, posters, news clippings, and artifacts. The archive literally spans the entire life of Anzaldúa, from her birth and baptismal certificates and to posthumous tributes and memorials.⁵ As far as collections of personal papers go, it is diverse and complete. In her recent case

study of the collection, Anzaldúa's close friend and colleague Dr. AnaLouise Keating describes the active role Anzaldúa played in the creation of her own archive, something many creators don't do with nearly the same level of thoughtfulness and intent. Throughout her adult life Anzaldúa diligently saved practically everything related to her work and writing—manuscript drafts, journals, notes, drawings, letters, interviews, gig posters, and artifacts. Before her diabetes-related death in 2004 she had carefully labeled and packed all of these materials in boxes in her Santa Cruz home, ready to be taken custody of by Keating and the rest of the estate. Because Anzaldúa played such a first-hand role in molding her own archive, Keating believes that “the Gloria Evangelina Anzaldúa Papers represent her final and most complex text.”⁶

Researchers in the Archive

Who is typically using the rich and culturally relevant archive of this internationally acclaimed author and self-described "Chicana dyke-feminist, Tejana *patlache* poet, writer, and cultural theorist" at the University of Texas at Austin?⁷ It is usually researchers not unlike Anzaldúa herself—mostly academics, women, instructors or doctoral candidates with a focus on feminist literature or gender studies and queer theory or the Chicana movement, or any combination of these. These patrons come from across the United States, and often even from Latin America or Europe, and it's not uncommon to have three or four researchers in the Benson Rare Books Reading Room using the Anzaldúa Papers at the same time.

All Anzaldúa researchers seemed to be fairly typical in terms of interest and use of this prized archival collection,

such program is freshman seminars. Most of these one-credit seminars are open to all freshmen regardless of major, although some seminars are limited to students in specific majors or programs. Classes are limited to twenty students so that small groups of students, all of whom share the same interests even if their majors are different, will have a good opportunity to bond. Group discussions are encouraged not only so that students can participate in active learning exercises, but also because they facilitate interactions and enhance bonds between the students.²

Academic librarians have targeted first year students for outreach and instruction for many years. As new members of the community, freshmen need to become acquainted with the customs and culture of campus. At MSU the library has tried a variety of techniques and constantly evaluates and revises programs to find ones that work best with the resources available.³ While the library has excelled at creating bibliographic instruction courses for freshmen, University Archives & Historical Collections (UAHC) has been less proactive with its instruction for this group. Most archival instruction sessions seem to come from one-time introductory sessions offered to upper level classes in traditional disciplines, such as history.⁴ The freshman seminar program seemed like a great opportunity to reach out sooner rather than later to the new students in a semester-long course on an archival education topic.

Description of the Course

Beginning in 2008, one of the senior archivists at the UAHC proposed and later taught a freshman seminar entitled “From Beanies to Body Piercings: A History of Student Life at MSU.” The purpose of the class was for

From Scrapbook to Facebook: Using Social Media in Archival Instruction

by Portia Vescio

Abstract

Social media has been used by archives for both access and outreach, but little has been written about using social media for instruction in archives. At Michigan State University, an archivist designed and taught a freshman seminar that focused on the history of student life at the university. In one assignment, students created a Facebook page based on scrapbooks from the collections. This project allowed current students to use modern day technology to translate the life of a previous student to a more familiar format. This project helped the students easily see both the similarities and the differences between students of a previous era and themselves.

Introduction

Michigan State University (MSU) is a large land-grant university founded in 1855. Currently there are over 47,000 students, both undergraduate and graduate, attending MSU. There are an additional 11,000 faculty and staff. The freshman class of 2010 consisted of over 8,000 students.¹ It is easy for students to feel alone on a campus of that size, so MSU offers a variety of programs and support to help integrate new students into the campus community. One

A version of this article was presented at the Midwest Archives Conference Spring Meeting on April 30, 2011, in the session “Bringing History to Life: Teaching with Primary Sources.”

up until this past spring semester when the Benson received an email from a PhD student about hosting a group to see the Anzaldúa papers and giving them a presentation on some of the materials most relevant to them. The Benson is often contacted by literature or women’s studies professors who would like to bring in their classes to see the archive when they are studying Anzaldúa’s writing. However, this was an instructor and doctoral student in the College of Education who was hoping to bring in the class of fourth grade students she had been working with as part of a class field trip to the University of Texas campus. They had read and been studying one of Anzaldúa’s two published children’s books, *Prietita and the Ghost Woman/Prietita y la llorona*, as part of an integrated interdisciplinary unit created by their classroom teacher that tied the story into reading and language arts, science (ecosystems of the Rio Grande Valley area), and social studies (geography and history of the Rio Grande Valley/border region). They had also studied Anzaldúa herself as an author and knew a lot about her childhood and career. They were very eager for the opportunity to see and learn about her archives.

Building the Lesson Plan

The task of planning and giving the presentation for the children was given to me because of my experience as a former elementary school teacher. It is not often that we host a group younger than college-age students for a tour or talk at the Benson, much less a class of fourth graders. In preparation for the presentation the instructor sent me images of examples of some of the work the students had done in conjunction with the study of *Prietita and the Ghost Woman*. While excited to have the chance to present about one of our

most used collection to a totally new and different kind of audience, I was also contemplative about what sorts of Anzaldúa materials would be age appropriate and interesting to nine and ten year olds.

Non-traditional use of an archive such as a lesson on the Anzaldúa papers for elementary school students is important to both the K-12 community as well as archival institutions like ours. Currents trends in teaching advocate inquiry-based learning that supports the use of primary source materials such as archival records and manuscripts. These trends support learning that can be more meaningful and rewarding to students, teachers, and parents by making the learner more active rather than passive as with traditional lecture style teaching methods. “The inquiry approach and the use of primary documents lend themselves to a study of historically marginalized groups; including women, Native Americans, immigrants, and African Americans, since a single textbook can rarely cover these different subjects in depth.”⁸ It also presents an opportunity for archival institutions like ours to expand our patron base to younger learners, establish connections in the local K-12 community, and contribute to the success of public education.

I prepared for the lesson by identifying a number of folders from various records series that would have items I could show and discuss with the students in context of the activities they had already done in their classroom. I knew it would be important to start from what they knew of Anzaldúa, what they had done in their studies of her and her work, and then build on their experiences as I taught them about her archives and then about archives in general. As the group arrived and settled into our seminar room I counted about 25 people, including two teachers, the doctoral student

Massacre,” *Times and Democrat*, January 24, 2010, accessed January 24, 2010, http://www.thetandd.com/lifestyles/article_4b9c1597-3da8-583e-a0a1-ab8d2f4e2d02.html.

5. Dervedia Thomas, “Getting Ready to Take a Stand,” *The Collegian*, February 1, 2010.
6. Dervedia Thomas, “Taking a Stand: the first reenactment of the Orangeburg Massacre,” *The Collegian*, February 1, 2010.

that led up to the Orangeburg Massacre. . .based on historical accounts of past students as seen through the eyes of current students.”⁶

As archivists, we are used to the traditional ways researchers use university archives for research. Cornwell teaches us a valuable lesson by demonstrating how to use conventional archival resources to convey history in non-traditional ways, supporting creative efforts to captivate the interests of 21st century audiences.

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2. Patrick Healy, “A Time of Darkness Illuminated Onstage,” *The New York Times*, October 20, 2010, accessed October 20, 2010, <http://www.nytimes.com/2010/10/21/theater/21orangeburg.html>.
3. Dionne Gleaton, “Students say 'Taking a Stand' reinforces lessons of '68,” *Times and Democrat*, February 5, 2010, accessed February 5, 2010, http://thetandd.com/news/article_223ab1ac-1cb4-5bdf-a981-4a269685d668.html.
4. Wendy Jeffcoat Crider, “TAKING A STAND’: S.C. State students of 2010 stage story of 1968 Orangeburg

instructor, and three parents. The students were bilingual native Spanish speakers with varying levels of English fluency and I decided to present in English with clarification in Spanish from myself and their teachers. I began by asking what they had learned about Gloria Anzaldúa and what sorts of activities they had done in relation to her work. I displayed the online finding aid to her papers and we talked in general about what an archive is and what types of materials could be found in her archive and how they were organized. Then we got into the show and tell part of the presentation with boxes and folders I had selected from the Anzaldúa Papers. Current educational literature about using archival records in the classroom emphasizes the importance of including documents the children can relate to such as materials that are visually interesting, generated by their community or within similar cultures, and items with exemplary value like ticket stubs or shopping lists.⁹ I showed the students personal and biographical items such as her birth certificate, passport, driver’s license, high school yearbook and diploma, and numerous family photos. It was important to pass the items around and let them see and touch them up close in order for them to make connections between these materials and the same types of materials they had seen before in their own households. When the children shared how they had seen their own birth certificate or their mother’s driver’s license or an older sibling’s yearbook, I knew they were building on their own experiences to construct their understanding of what archival materials are.

Next, I presented Anzaldúa’s written materials relating to her children’s stories. I showed them that we had her published children’s books in the library, both *Prietita and the Ghost Woman* and *Friends from the Other Side*.

Then I pulled out the handwritten and typed manuscript drafts for *Prietita*, showing the revisions and edits on the pages, and talked about the writing process. As a former elementary school teacher I know firsthand how the writing process is taught and that it is heavily emphasized in the fourth grade state curriculum, so I was able to build a connection between the students' practices as writers and those of a published author like Anzaldúa. The students were extremely interested in the author's work in its revising stages and I passed around the first page of two different drafts. Their teachers and I all talked to them about how an author like Anzaldúa followed the same steps in writing that they learn and practice as elementary schools students in their own writing process (i.e. making notes, drafting, getting feedback from other writers, self and peer revising, editing, re-drafting, final drafting, and "publishing"). The children were also interested in the illustrations that artist Cristina Gonzalez had done for *Prietita and the Ghost Woman*. I was able to show them her very rough art mock-ups that she initially sent to Anzaldúa and we discussed the process of how they became the published illustrations. Everyone seemed truly engaged and asked thoughtful and relevant questions about Anzaldúa as an author. It was because of the students' and teachers' prior experiences with both Anzaldúa's written works and their own writing practices that these manuscripts drafts were received by the group as such prized archival documents.

I ended the presentation with a short tour of the Benson Collection's Rare Books and Manuscripts Reading Room, where I could show the students, teachers, and parents how patrons request and use archival materials there. I discussed the reading room rules, practices, and what other

residents. While he wrote the play, the audition announcements in the local newspapers brought interested participants to the archives. Between September and October, thirty students and one community member visited. As a result of using these archival materials, Cornwell was able to translate history, in particular on segregation, into a format that audiences could relate to and better understand the civil rights struggles of previous generations. The play debuted February 4, 2010; three thousand people attended the first of three performances. Numerous newspapers articles, interviews, and TV reports conveyed the play's success. By the end of the semester, *Taking a Stand* was nationally recognized in a *New York Times* article and the play was booked all over the state and soon in theaters across the nation.² Students said the play's producer and actors did a great job of getting students to understand what the Orangeburg Massacre was about as well as the importance and the seriousness of the event.³

The university archives served as the foundation for writing this dramatic performance. Middleton, who characterized his great-uncle Delano Middleton, states that the play is "a student interpretation based on historical evidence and facts. We didn't come out of left field with this at all. This is based on the South Carolina State University archives, and we're just trying to recreate it."⁴ Another student commented, "It is a great opportunity for the student body to understand what really happened. It's about education more than anything else. . . education does not only occur in the classroom, it also occurs in plays like this."⁵ Cornwell further supports the critical role of the archives: "the purpose of the play is to provide the campus and the community at large with a reenactment of the events

All five thousand students are required to read *The Orangeburg Massacre*; however, it is often difficult for today's students to understand the cultural and social context in place over forty years ago in this small, southern, and then -segregated town.¹ In September 2009, senior Calhoun "Da Creator" Cornwell, whose self-professed ultimate goal is to become the greatest playwright/movie director of his generation, visited the campus archives, explaining that he was writing a play on the Orangeburg Massacre. Cornwell and Zackary Delano Middleton, the student government president, had been brainstorming the day before on a way to educate their peers on the significance of the Orangeburg Massacre. Middleton has intimate ties to the tragedy because his great-uncle Delano Middleton was one of the three young men killed.

South Carolina State's Orangeburg Massacre archival collection includes the official FBI reports (over fifty percent redacted); transcripts from the state highway patrol officers' federal court case; local, state and national newspapers; campus newspapers; scholarly books and journal articles; photographs; student scrapbooks; and oral histories. According to Cornwell, the most useful resources were the oral histories, consisting of fifteen interviews with twelve surviving students, two witnesses, and Robert E. McNair, the South Carolina governor at the time. The archives department acquired these in 2002 from the South Carolina Humanities Council Project titled "An Oral History of the Orangeburg Massacre."

In order to understand the era, Cornwell spent months exploring the Orangeburg Massacre collection, researching campus civil rights movements during the 1950s and early 1960s, and interviewing white and black Orangeburg

sorts of collections we housed, hoping to convey the full cycle of archival materials to them. By starting specifically with what the students already knew (about Anzaldúa and her work), building onto that by tying in relevant primary source materials (Anzaldúa's manuscripts and saved personal items), I sought for the students to be able to apply these experiences to construct a knowledge base for what archives are in general and why they are useful. That was the primary objective of the lesson, and if it was met then the visit was a success.

Conclusion

Recent practices of using primary source documents such as the Anzaldúa Papers present the opportunity for archival institutions to partner with the K-12 community for the benefit of the institution as well as the learners. Archival collections will see more diverse use and recognition and reach a broader, younger audience. However, as the trend becomes more common practice within the archival and educational fields, certain questions will arise such as: Who takes primary responsibility for lesson planning? How will resources be allocated? What sort of training will be offered to support archivists and teachers? How will institutions reach out to school groups and vice versa? These questions can only be addressed by the willingness of both archival repositories and K-12 teachers to become involved on a continued basis for the benefit of elementary and secondary education. Such ties will certainly help to foster stronger academic communities and nurture future archival users.

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Texas at Austin. She provides reference service in the Rare Books Reading Room, instructional service to patrons and visitors, and processes a variety of archival collections. She has a background in elementary education and holds an MLS and a BS degree in Applied Learning and Development.

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Taking a Stand: Students Use of Archival Resources for Dramatic Performance

by Ashley L. Till

Abstract

Following an in-depth research experience at the South Carolina State University Archives, two students at South Carolina State used archival documents on the 1968 Orangeburg Massacre to write and stage a play about the tragic event. The play was a great success, opening to local, regional, and then national theaters, illustrating for archivists the value of promoting primary sources for non-traditional student projects.

You may not associate archives with the theater, but South Carolina State University students brought archival resources to life by writing, producing, and staging a play called *Taking a Stand*, a historically accurate depiction of a 1968 campus tragedy commonly referred to as the Orangeburg Massacre, when state troopers fired into a student protest, resulting in the death of three students and the wounding of twenty-seven. The purpose of this student-led theatrical production was to educate today's audiences about the events that led to the Orangeburg Massacre. Within one year the play became a nationally recognized dramatic performance. This article highlights the reflections of the playwright and the main character about using the university's archives for research and illustrates how they came to value archival resources in interpreting the history of campus civil rights movements to a contemporary audience.

South Carolina State is the only public four-year historically black university in the state, founded in 1896.

Christopher N. Phillips is an assistant professor of English at Lafayette College, where he teaches courses in writing and in early American literature and culture. He has published articles on American literature and pedagogy in journals such as PMLA, Early American Literature, and Transformations. His book, The Course of Epic in American Culture: Settlement to Reconstruction, is forthcoming.

Diane Windham Shaw is Special Collections Librarian and College Archivist at Lafayette College. At Lafayette, she has taught a course on the Art and History of the Book. She has published exhibit essays, subject guides, and finding aids, winning the MARAC Finding Aid award for best collection guide. She is author of a case study in the forthcoming ACRL publication on teaching undergraduates using special collections and archives.

Lights, Camera, Action!
Using Archival Collections in Student
Documentary Films at Wake Forest University
by K. Vicki Johnson and Megan Mulder

Abstract

When Wake Forest University began a new Documentary Film program in the fall of 2010, the library's Special Collections and Archives found its materials being put to new uses. In particular, a First Year Seminar class called "History Through the Lens of Documentary Film" made extensive use of University Archives collections for student film projects. Archives staff worked closely with the class instructor to provide students with the appropriate materials while allowing them to experience firsthand the rewards and the frustrations of archival research. In the process, Special Collections and Archives staff were challenged to find ways to adapt their traditional, text-based collections and discovery tools for the highly visual medium of film.

In the fall of 2010, the Documentary Film Program began at Wake Forest University (WFU).¹ Originally part of the University of Florida, where it was known as the Documentary Institute, the program moved to Wake Forest when statewide budget cuts in Florida forced the University there to discontinue the program. Faculty and graduate students also relocated to Winston-Salem, N.C.

In a day when moving images are as much a part of everyday life as printed text, the Documentary Film Program's goal is to educate students on how to convey ideas

and information through the medium of film. While the program serves mainly graduate students, documentary film course offerings were also integrated into the undergraduate curriculum at Wake Forest. One such offering was a First Year Seminar (FYS)—WFU’s freshman writing and research seminar—entitled “History Through the Lens of Documentary Film,” taught by Dr. Cara Pilson during the fall and spring semesters of the 2010-2011 academic year. In this class students focused on learning how historical events are portrayed in documentary form and familiarizing themselves with the processes by which documentary films are researched and created.

The Documentary Film students began the semester by viewing and critiquing some famous historical documentary films—excerpts from Ken Burns’ *Civil War*, for example, and Connie Field’s *Life and Times of Rosie the Riveter*. They would then try their own hands at making documentary mini-films. Dr. Pilson believed that this hands-on experience was extremely important, even in an introductory class. By going through the process themselves, she believed students would come to understand the challenges faced by professional filmmakers as they tried to create film-worthy stories out of historical events.

Shortly after her arrival at WFU, Dr. Pilson contacted the Special Collections and Archives staff to inquire whether her students would be able to use materials from the WFU Archives in their project research. Her intention for the fall semester course was to have those first year students, members of the WFU class of 2014, document the experiences of their counterparts from the WFU class of 1964. Their assignment was to investigate issues facing Wake Forest students in the early 1960s, in particular the

they do must be entering a time machine to travel back to historical periods in order to retrieve, most likely steal, books pamphlets and letters. This secret amazing room is juxtaposed to a beautifully decorated, yet not distractingly so, study lounge. After time travel the librarians deliver their pilfered resources and allow you to study in tranquility.

We were both delighted to see students bringing their creativity to the rigors of archival study in this and other ways, and collaborating in the course has also led us to explore our own creativity in revising the course. One planned change for the coming year is to introduce an assignment between the academic narrative and the creative narrative that would guide students to work in small groups to create multimedia interpretations of archival materials. To prepare students for this assignment, Professor Phillips will lead discussions on readings about new concepts of historical narrative, particularly spatial ones. Archivist Shaw will also lead a class session in which students explore a new library exhibit drawn from the college’s archives on the history of student writing at Lafayette College, and talk with her about the intellectual choices involved in planning, selecting, interpreting, and designing the exhibit. With each new offering of FYS165, we find ourselves increasingly aware of how deeply our work can connect with the larger intellectual life on campus, and of how engaging students’ imaginations and critical capacities through work in the archives is an ideal way to usher them into their college careers.

instruction program. The session is an interactive one, with students presenting the results of their assigned exercises (designed to highlight various library resources) in teams of two. Students then begin coming in individually to special collections to use their collections. Watching their progress from the first tentative encounters with the materials through to full (and often passionate) engagement is the high point for me as an archivist.

FYS165 has engendered successes that go beyond the course itself. The early encounters with special collections by students make them comfortable with special collections throughout their college careers and they often convey this to other students. For instance, when one student returned with another class, she encouraged her classmates to use original special collections materials for a slavery-related assignment, rather than finding on-line alternatives. Some students return on their own to do independent research projects. And it is not just students who are inspired by these encounters with special collections. Colleagues of Professor Phillips who have heard him talk about incorporating special collections into this course, as well as most of his others, have begun to ask for class sessions and special assignments to involve their students with our holdings.

Conclusion

As the above examples show, storytelling is not confined to the main narrative assignments. When asked to submit a brief initial report on his research in the archives, one student included the following paragraph in his account:

Despite outward appearance of a lack of resources, the Special Collections office houses a mysterious back room where librarians disappear into. What

ways in which larger world events were experienced within the Wake Forest college community. Dr. Pilson and the Special Collections and Archives staff met for an initial discussion of course goals, which was very important to the ultimate success of the class experience. Dr. Pilson learned about the resources available to her students in the WFU Archives, and the Special Collections and Archives staff gained an understanding of her goals and expectations for the class. Since the students would be new and the time frame relatively short, both the Archives staff and Dr. Pilson agreed that there would need to be some pre-selection of archival resources. However, Dr. Pilson was very clear that she wanted her students to experience the challenges as well as the rewards of archival research. It was important for the staff to understand what Dr. Pilson wanted her students to get out of the *process* of research, so that the guidance offered still allowed students to work through the archival materials with the necessary measure of independence.

At the beginning of both fall and spring semesters, the students made initial class visits to the Special Collections and Archives department to receive a basic introduction to the holdings, methods of archival research, and appropriate handling of archival materials. They returned to do research throughout the term, both independently and with Dr. Pilson in attendance. The fall semester class began their research by reading through issues of the WFU student newspaper, *The Old Gold and Black*, from the early 1960s, looking for references and student reactions to issues such as racial integration, the Cold War, and the women's movement. The students were divided into several groups, each of which chose a topic for their film segment. The groups then worked with the Archives staff to

determine what materials, in addition to the newspapers, could be useful in their research. The archivists had introduced the students to archival finding aids in an initial orientation session, but were not surprised to find that first year students needed a great deal of help to effectively navigate holdings. In the end, a selection of resources was provided for the students based on reference interviews with them and input from Dr. Pilson.

The fall semester students ultimately made extensive use of original copies of *The Old Gold and Black*, as well as yearbooks and other WFU publications, departmental and presidential office records, and archival photographs. The class instructor and Archives staff provided guidance as the students learned how to use primary source material to create a coherent film narrative. The students were encouraged to study and analyze the context and subtext of the materials. When using the newspapers, for example, they were prompted not just to read articles directly relevant to their research topics, but also to think about where and how the articles were featured and what other stories were covered in each issue. Advertisements for local stores and for movie listings provided another level of context for the historical research (and considerable amusement for the researchers). Some of the students were surprised by how little attention the 1960s student and college publications sometimes paid to issues that in hindsight were of major historical importance, prompting discussions about changes in the WFU student body and in college students' perception of the larger world. The documentary film students were also amazed that students at the still-officially-Baptist university of the early

Lafayette received but turned down because our African American halfback would not have been allowed to play.

During the first week of the semester we host a session for the class in the special collections reading room to go over the list of collections and explain the policies and procedures governing the use of special collections material. (This session was originally a half class period with the archivist visiting the classroom, but moving it to the actual space where the students will come for their research and providing a full class period in which to promote the collections was a decided improvement.) To aid students in choosing their collections, we pass out an annotated list of the materials available. My special collections colleagues and I then present brief, but enticing details about the collections and show selective documents, photographs, and artifacts. We try to demystify the rules and regulations for working in special collections by explaining why food and drink are not allowed, why materials do not circulate, etc. We talk about finding aids, histories of Lafayette College, and other materials in special collections that could be useful for background research. We also talk about citations and provide style guides for citing our materials. Our goal is for these first-year students to perceive special collections as a welcoming, accessible place.

Within a few days, students post their collection choices on Moodle (Lafayette's course management system), which enables me to tailor the traditional library instruction session that I provide the following week to some of their specific research needs for their academic narratives. Indeed, the academic narrative assignment offers a particularly good opportunity to teach the information literacy skills that are the foundation of the library's

archival research, drove home to everyone in the class how powerful an object a letter can be, and how the object and the story give each other power. My copy of that letter is displayed in my office as a reminder of the force of imagination and work combining in an archive.

Archivist Shaw:

The assignments in FYS165 were a source of great satisfaction to me and my special collections colleagues. Not only did we have the opportunity to come up with a list of collections that might be particularly engaging for our undergraduates, but we had to look for materials that might offer dramatic potential. Our brainstorming session to select candidates was exciting, and particularly so when we realized that, in addition to some of the obvious collections of well-known materials, we could tap little-used collections—those undiscovered gems that, either whole or in part, had real potential for the creative assignment. So onto the list of some twenty to twenty-five collections went our two whaling logs, a journal of a horrendous voyage from Ireland to North America in 1820, a chemistry professor's report on a criminal poisoning case, and the papers of the "Maroon Meteor," a Lafayette track star who won a gold medal at the 1924 ("Chariots of Fire") Olympics. Each year Professor Phillips and I review the list, removing collections that have not worked quite as well as we would have liked and adding new ones. This year, for example, we are including materials that speak to the first-year student orientation theme "Righting Civil Wrongs," including the letters of a Lafayette student (a former slave) who emigrated to Liberia in 1842 and files on the 1948 Sun Bowl bid

1960s openly criticized and satirized college policies and restrictions.

The fall semester students did their filming in a final class session near the end of the semester. Using Flip cameras, each group created a film segment on its topic. Dr. Pilson and her graduate assistant then edited the segments into a complete film. This last step proved onerous enough that Dr. Pilson revised the assignment when she taught the class again in the spring of 2011. Instead of doing actual film segments, the spring semester students created interactive timelines on the website <http://www.dipity.com>. Dr. Pilson found that this assignment also gave her students more flexibility in the logistics of their archival research. Since each student could make individual contributions to the timelines, it was not necessary to schedule as many group sessions in the Archives.

The spring students' research projects were similar to those of the previous class, but were broadened in scope. These Documentary Film students could choose any issue relevant to the 1960s or 1970s and show how this issue played out at Wake Forest. Before they began their archival research, the students interviewed Dr. Edwin Wilson, professor of English at WFU and provost emeritus. This gave them a basic knowledge of the history of the university during the latter half of the 20th century, which meant that the students were better able to understand the historical context and significance of the materials that they found in the Archives. The class again visited Special Collections and Archives for an introductory session and then returned individually and in groups to consult with staff and perform their research. Some of their research topics were similar to those of the fall semester students— the integration of WFU

athletic teams, changes in the roles of women on campus and in male-female student relations, and WFU reactions to the Cold War. Since the scope of their research pushed into the early 1970s, they also addressed topics related to that period, such as Vietnam War protests on campus. The students also made extensive use of some of the same archival materials as the previous semester's group, such as the student newspaper and literary magazine, yearbooks, the alumni magazine and other University publications, and the archival photographs collection.

Facilitating student research for these two documentary film classes was a learning experience for the students, the instructor, and the Archives staff involved. Many of the issues that came up during the course of each semester were ones typical of undergraduates experiencing their first foray into archival research. The Special Collections reading room's 9:00 a.m. to 5:00 p.m. hours necessitated some advance planning on the students' part, especially for the fall semester students who needed to schedule multiple group research sessions. Archival finding aids and indexes took some time to get used to; students were especially puzzled by the fact that the finding aids were available online but the collections themselves were not always digitized. And many of the students underestimated the amount of time that primary source research requires. Like all researchers, the documentary film students were sometimes frustrated by the fact that the exact material that they needed for their projects might not exist, in which case they had to either adjust their research topics or settle for less-than-ideal sources. All of these issues provided opportunities for discussions about Special Collections and Archives policies and about the nature of archival

In addition to their creative narratives, students prepare 5-minute presentations to the class in which they role-play as authors seeking to sell their story to a publisher (their classmates). This allows students to point to the elements of deepest interest in their stories, how they would affect readers, and why it matters that someone reads them. While most students approached these presentations as straightforward oral deliveries, a few pushed the genre of the class presentation (one memorable presentation involving a story centered on a difficult choice turned into an actual fencing match in the middle of the student's talk). But the presentation that stays with me the most was one given by a student who had spent the semester reading the wartime letters that Ken Kressler, a Lafayette student who postponed his education to serve in the Ambulance Corps in France during WWI, wrote to his family back home. Kressler survived to finish his education and have a career in the insurance business, but my student, whose own father was at that time serving a tour in Afghanistan, wanted to imagine how the letters would read differently to his family if Kressler had not survived. In the story, the last letter Kressler wrote (using many of Kressler's own words but compiled from several actual letters by the student) gets lost in the mail, only to arrive months after news of their son's death reaches Kressler's parents. To drive home the poignancy of receiving that last letter, muddled and crumpled, my student handed out to each member of the class a copy of "Kressler's last letter," weathered with coffee, mud, crumpling, and candle flames and tucked in an enveloped hand-addressed just as Kressler would have written dozens of times to his parents. The material fact of that letter, a student's imaginative creation based on careful

steampunk fiction, mystery, thriller, coming-of-age stories, and more. I give the students permission to change facts in their stories, so students have the chance to think through alternatives in history. What would an early governor of Minnesota have said to President Lincoln during a private meeting known to have happened during the Civil War? How would future congresswoman Helen Stevenson Meyner have reacted if she had been caught in the middle of a skirmish while serving in Korea as a Red Cross volunteer? Was a Lafayette College football star's mysterious injury on the eve of a historic 1896 game the result of rivalry and revenge among teammates? What if the Marquis de Lafayette's ship bringing him from France to the United States in 1777 hadn't managed to outrun a British privateer? The possibilities range from the goofy to the profound, even when students stay true to the historical record. One student who had used a biology professor's papers to study the college's transformation into a military training camp during World War I wrote her creative narrative from the perspective of that professor's free-spirited, sometimes disruptive teenage daughter, whose escapades appeared occasionally in her initial research and made her curious about how such a girl would have experienced the changes to her world that her father documented. I have been struck by how many of the creative narratives I have read from this class create or thematize archival materials (letters, journals, etc.) as central to the story. As students used actual archives to learn about their subjects, they clearly learned as well about the material and social meanings of the documents they worked with, and how those could serve as the structure as well as the source for written narratives.

collections. And this was exactly the experience that Dr. Pilson had wanted her students to have.

Other issues arose that were unique to documentary film research and presented new challenges for everyone involved. It quickly became apparent that in film projects, it's all about the visual. Archival collections such as presidential papers and departmental records were important for background research, but they were mostly text. While students could make use of the occasional headline or illustration from the text-intensive collections, for their final projects they needed graphic images that could convey their information visually. The WFU Archives is not lacking in visual materials, but our legacy discovery tools emphasize organizational structure and chronological arrangement rather than subject access. Providing ways for students to search photographs and other visual materials was a challenge for both students and staff, and in the end staff expertise and knowledge of the collections were relied upon more than everyone would have preferred. The experience of these two classes contributed to a rethinking of the ways we provide access to visual materials. Especially as future digitization projects are planned for, WFU Archives staff are more aware of the need to provide keyword or other faceted subject access that will encourage and facilitate interdisciplinary use of visual materials.

Some archival materials that looked like promising sources in the beginning were rendered unusable because of copyright restrictions or other issues. The Archives' own collection of moving images is a good example. While some of the material might have been useful, there was not time within the span of a semester for the necessary reformatting or permissions paperwork. Since this is an issue often

encountered by professional documentary filmmakers, it proved to be another good lesson for the students.

Staff and students were also confronted by the limitations of our digital collections. WFU yearbooks, the student newspaper, and some other University publications are available electronically; however, while these online collections were of some use to the documentary film students during the background research process, in the end they needed to use the archived paper copies. This was in part because Dr. Pilson stressed the importance of examining the material objects for information that the digital versions could not provide. Also, in order to provide maximum visual impact and facilitate artistic recording methods and angles, the actual artifacts need to be used in the final filming. Intensive, repeated use of certain materials raised some preservation concerns. It proved to be very important that the students received instruction on the proper handling of archival materials as they began their research process, and that a staff member supervised their on-site work at all times.

Finally, there was the mundane but inescapable problem of simultaneously accommodating fifteen students researching and filming different subjects in a moderately-sized reading room. Heavy use of paper copies of the *The Old Gold and Black*, which in the early 1960s was published in large newspaper format, exacerbated this problem. During the final filming stage in the fall semester, the horizontal space in the reading room was stretched to the limit. In the spring semester Dr. Pilson wisely adopted a divide-and-conquer strategy. Specific sessions were scheduled for each group of students to do their filming, supervised by a graduate student from the Documentary Film program. This

And even in the first weeks of the course, this becomes clear to the students through the course readings as well as in-class work. I open the semester by assigning Matthew Pearl's mystery novel, *The Poe Shadow*, a suspense-filled romp through the last days of Edgar Allan Poe and the possible conspiracies that kept the truth from emerging—that also happens to have had enough archival research behind it for Pearl to publish a two-part essay in the *Poe Studies Review* presenting his findings. How thorough the research is and how much of the book is actually verified by documents becomes clear only once students read the “historical note” after the last chapter. Pearl could have written a scholarly monograph on the last days of Poe with all this material, but he wrote a novel instead. Pearl in fact built his career as a novelist out of his senior thesis at Harvard on the work Henry Wadsworth Longfellow and his circle did on Dante, which provided much of the factual background for his bestselling *The Dante Club*. As my students learn how to work through their own archival projects, Pearl's example helps them to understand that they have a range of narrative choices even within scholarly discourse, and that they can use “academic” research for a range of creative ends.

The final major assignment in FYS165 is in fact a “creative narrative.” The name is intentionally vague, as students have an open choice of genre and format for their narratives; the main requirements are that students use their earlier research as the basis for their story (though they are encouraged to do more research to fit the needs of their new writing) and write 6-8 pages of fiction or its equivalent in another form. Students have chosen poetry, epistolary dialogue (inspired by their use of letters in research),

M.A. student days. When I began teaching at Lafayette College, I quickly found that Diane Shaw shared my passion for bringing students into the archives, and the partnership we have enjoyed together has encouraged me to explore new ideas for what my students can bring to the classroom from their archival experiences.

First offered in Fall 2008, FYS165 was designed with two central questions in mind: how do we use archives to learn about the past, and how do we turn our research into narrative form? To pursue these questions, the class meets in the first or second week with Lafayette's special collections staff to learn the etiquette and research methods specific to archival repositories and to enjoy a quick preview of nearly two dozen collections that might form the basis for a research project (the class is capped at 16 students, but more than one student may work on the same collection). Students choose collections to work with, build proposals for a research paper, and submit an "academic narrative," an essay written in proper academic prose and citation style but structured as a story in that style, around midterm. This assignment directs the students to use narrative form to make an argument—not merely to say what happened, but to posit causal links and establish the significance of their research and interpretation. It is also split into several steps in which students develop skills in forming questions and theses, begin and evaluate their research process as well as their sources. The students tend to be excited about their collections by the time they sit down to write, and several rounds of drafts, feedback, and revision make for good quality in this writing. But this is certainly not the only way to do a research project.

latter process was a great improvement and will likely be followed in future semesters.

In the end, the collaboration between WFU Archives and the Documentary Film program was deemed a success by all involved. The first year students were introduced to the real experience of researching and planning a historical documentary. Their engagement with primary sources gave them an understanding of their subjects and their historical context that they could not have gained otherwise. And the students found creative ways to use the Archives' visual resources in their final projects. An unanticipated bonus of the Special Collections and Archives staff's participation in these classes has been that we have ourselves learned a great deal about the documentary filmmaking process. This knowledge has enhanced our understanding of the needs of outside researchers who request materials from our collections for documentary projects.

The fact that the class instructor wanted her students to experience some of the more frustrating aspects of archival research took some of the pressure off the Special Collections and Archives staff. We were not hesitant to address frankly the limitations of the Archives' collections and discovery tools, and this led to some fruitful discussions with the students. However, since the Documentary Film FYS will likely be an annual offering, we are using the information gained over the past two semesters to try to make changes that will improve the experiences of future documentary film classes. Archives staff now have a heightened awareness of the importance of visual resources, which has affected how these resources are highlighted and indexed in finding aids and digital collections. We are

seeking funds to digitize more of our audio and video holdings so that materials in outdated formats and those in need of preservation will be readily accessible for student projects. Potential future use by documentary film students has also become a consideration when evaluating and soliciting new archival collections.

Despite the various challenges that arose during the first two semesters of our partnership with Dr. Pilson's classes, the resulting films and projects were well done and informative. Students found the information they needed for their projects, even if they had to adapt their initial plans to the reality of existing resources. Special Collections and Archives staff helped to manage the students' expectations regarding availability of materials and scheduling of research sessions. With two semesters' worth of work with documentary film classes under our belts, we can now approach planning for new classes with a more experienced eye. Thanks to Dr. Pilson's desire to work outside the usual parameters of a first-year seminar, we hope that the positive experience can and will lead to new academic departments pairing with the Special Collections and Archives department for more fruitful and informative research experiences.

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need for their college careers and beyond. Each FYS has a library liaison who teams with the faculty member and arranges for library sessions designed to help students locate and evaluate resources. As faculty-librarian partners for FYS165: Writing History, we have been able to extend our collaboration much further than usual because of the important special collections and archives component of the course. With two major assignments based on archival research, the students come to the archives almost immediately upon their arrival at Lafayette. This early exposure to special collections materials brings an array of benefits to the teaching/learning experience, and also helps to fulfill the mission of the special collections program to contribute to that experience. We offer our individual perspectives as follows:

Professor Phillips:

The idea for FYS165 began during my first year as a doctoral student. As a teaching assistant for a survey course in early American literature, I arranged for my students to spend one of our discussion meetings perusing first and rare editions of many of our readings in my university's special collections seminar room. The students were excited to have personal access to the books ("You mean I can turn the pages?"), but I noticed that one student was growing upset during our time with the rare books. I asked her what was wrong, and she replied, "I'm graduating next quarter, and I never even knew this place existed before today!" I decided that day that I would make a point of introducing students as early as possible to the rigors and rewards of using special collections libraries in their research—a vital aspect of my research, but only from my

**Fact, Fiction, and First-Years: Helping
Students Imaginatively Engage the Archives
(Early!)**

by Christopher N. Phillips and Diane Windham Shaw

Abstract

Our faculty-archivist collaboration in a first-year seminar has served to introduce students in their first days at college to working with archival materials. In this course, students learn to write narratives and give presentations in academic and creative modes, always with archival research providing the material for the written work. This has proven to be an effective way to teach information literacy, to encourage ongoing student use of special collections and archives, and to further develop our own pedagogical and public service skills.

The collaboration we describe in this essay technically began in order to meet curricular requirements. As we will show, however, that collaboration has fostered new pedagogical ideas and new uses for the college archives for us and our students and colleagues. The core curriculum at Lafayette College includes a first-year seminar (FYS) taken by all students in their first semester. Faculty members are given freedom to develop seminars on topics of their choosing, but each course incorporates the goals of the FYS program, which include significant reading, writing, discussion, presentation, and information literacy components. The FYS is one of the pillars of the library's instruction program, which capitalizes on this early opportunity to teach students the research skills they will

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NOTES

1. For more information on the Documentary Film Program at Wake Forest, see <http://www.wfu.edu/documentary/>.

**Lost in History:
Student Artists Experience the Archives**
by Sean Mulligan

Abstract

Most researchers who visit an archive fall into expected patterns of needs and research behaviors, but some unconventional patrons—in this case, student artists at the University of North Carolina at Greensboro—remind archivists that special collections can inspire creative thinking and output beyond the traditional academic paper. At the same time, non-traditional patrons can experience greater frustrations and challenges for which the archivist should be prepared.

Archivists spend years learning the many nuances of archives through managing records, processing collections, and perfecting their ability to locate a variety of information within the never-ending maze of historical material. Sometimes, though, this expertise causes them to forget that not everyone is as adept at navigating archives. Some patrons, such as historians and genealogists, have been able to painstakingly learn and refine their ability to conduct archival research. But what happens when a non-traditional patron enters the archives unarmed with the experience and knowledge that other researchers possess? While archivists are usually well versed in assisting traditional researchers, they are often inexperienced in working with atypical groups of researchers. One group that is foreign to most archives is artists who typically confine their work to studios and who do not conduct primary research. However, by closely

a new sense of appreciation for the school. Others were annoyed at how challenging it was to find material and to do the research. Being accustomed to immediate results and instant access, they wished for a simpler and faster process. In the end, all of the students professed gratitude towards the University Archives staff members for their help in the project.

In retrospect, it is clear that non-traditional archival users, such as artists, present a unique challenge to archivists. Often they enter the archives unaware of how to locate materials and can become baffled by our restrictions and regulations. The result is frustrating to the uninformed researcher as well as to the archivists who must now shift their role from a preserver of history to a teacher of basic archival research. However, by examining the experiences of these non-traditional users, archivists will become better prepared to serve them. Recognizing potential barriers they may face and alleviating them will go a long way to helping create a positive first-time archival experience.

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showcasing some of the more unique archival items in our collections, the initial shock wore off. It was then that the students' excitement in working with archival material became apparent. They began asking questions about the items and about their connection to UNCG as they decided which ones they might want to use in their art project. Unfortunately, their enthusiasm for the archives would wane in the coming weeks as the novelty wore off and the realities of archival research set in.

In working with the students over the next few weeks, I saw the full range of concerns a non-traditional patron might feel. Despite our teaching, some of the art students still struggled to grasp archival concepts. They were so accustomed to having open access to browse for items on a shelf, like books in a library, that searching through our catalog and finding aids was a challenge. Students' feelings of frustration were evident in their frank questioning of archival practices and standards, yet they felt a great sense of accomplishment when they were finally able to locate items related to their project. This breakthrough was crucial in influencing the students' overall experience with the archives.

Upon finishing the original pieces of artwork, our archives department was invited to attend a private showing (for an example of these extraordinary pieces, see the accompanying illustration) of the students' work. The viewing gave us a chance see the final product and to interview the students about their experience in the archives. Not surprisingly, a majority of the art students loved the project simply because it was a way for them to branch out as artists and because the process allowed them to learn more about the history of UNCG. A few students spoke of having

examining the archival experience of these non-traditional patrons, archivists will gain a better perspective on the challenges faced by this group of unfamiliar researchers and will be better prepared to assist them when they enter the archives.

I was fortunate to witness firsthand how non-traditional patrons experience the archives when Leah Sobsey and Brian Ellis, two Department of Art professors at The University of North Carolina at Greensboro (UNCG), approached me with the idea of having sixty of their students use the University Archives in Fall 2010. They proposed an art project centered on the history of buildings on campus and the people for whom they were named. Using photographs and scans of artifacts, documents, and images from the University Archives, the students would create original pieces of artwork by manipulating the archival material. The professors warned me that since the students were juniors and seniors majoring in art, they believed that most of them knew little about UNCG history and may never have been in an archive. What followed in the next two months was a roller coaster ride of emotions as the students struggled through their first experience with archival research.

The students began their project in the University Archives by attending a presentation on the history of UNCG, learning how to use finding aids to locate information, and reviewing the basic rules and regulations of using archival collections. The students' stunned silence and bemused looks on their faces after the lecture confirmed the two professors' suspicions regarding the students' knowledge about archives. Yet, after the students began perusing a small exhibit of photographs and artifacts